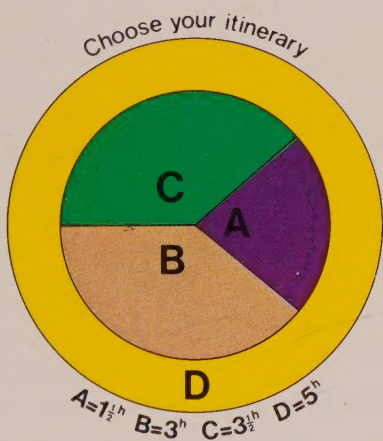


GUIDE TO THE VATICAN MUSEUMS



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GUIDE TO THE VATICAN MUSEUMS



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Cover: ceiling of the Sistine Chapel (photo: Bruno Del Priore)

Back cover: spiral ramp at the entrance to the Museums (photo: Mario Carrieri)

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How to use this guide

The text of this guide is divided into as many chapters as there are traditional sections of the Museums, each of which is described in the order in which it is visited.

References to areas of the Museums, or to works exhibited in these areas, are made as follows:

lower case letters indicate the main sections, each of which has a corresponding chapter in the guide (for instance: **d - Pio-Clementine Museum**);

Roman numerals indicate further subdivisions of the sections, each of which corresponds to a paragraph in the text (for instance: **VIII, OCTAGONAL COURT** in the d - Pio-Clementine Museum);

Arabic numerals along the coloured edge of the pages refer to the single works described in the text; they are repeated on the relevant plan of the section to show the location of the works (for instance: the **Laocoön**, which is in the VIII, OCTAGONAL COURT in the d - Pio-Clementine Museum, is indicated by the number **5** on the edge of the page).

COLOURS

In this guide, various colour-keys are used to:

1. *Classify works and rooms according to periods or styles.* With few exceptions, distinct periods or styles of works correspond to the sections of the Museums. Each period or style is indicated by a colour, which is reproduced on the general plan of the Museums (pp. 24-25), on the detailed plans in the text, and along the vertical edge of the relevant pages. The colours distinguish periods or styles of works as follows (see also p. 22):

-  Oriental antiquities (Egypt and Assyria)
-  classical antiquities (Greco-Roman art)
-  Etruscan-Italic antiquities (pre-Roman Italy)
-  early Christian and medieval art (3rd-14th cent.)
-  from the Renaissance (15th cent.) to the 19th century
-  ethnology and history
-  contemporary art (20th cent.)

2. *Distinguish 4 different itineraries for visitors,* and to indicate their routes within the Museums (see the "Illustrated scheme of the 4 suggested and indicated itineraries", pp. 16-21). The colours of this classification, with their relative capital letters, are reproduced in small squares at the top of the pages, to the side of the text.

THE ONE-WAY SYSTEM FOR VISITS

The Vatican Museums include structures of great historical and aesthetic interest, among which is the original medieval nucleus of the Apostolic Palace, renovated and decorated in the Renaissance (15th-16th cent.), as well as the galleries and museums proper. They make up a complex of imposing proportions, with more than 42,00 square metres at the disposal of the public, and more than seven kilometres of exhibitions.

The various periods and types of buildings, the various uses for which the rooms were originally intended, and the great distances, as well as the large number of visitors, have made it necessary to adopt the *one-way system for visits*. This helps visitors to "find their way", though it does make it difficult to visit "freely" and selectively. Without this system, visitors would have to plan a personal itinerary before the visit so as not to continually retrace their steps.

THE 4 SUGGESTED AND INDICATED ITINERARIES

To help the visitor, the Museums Administration has designed 4 itineraries that take into account both the time available and personal preferences.

Visitors are advised to *choose one of the 4 itineraries* (see also the "illustrated scheme of the 4 suggested and indicated itineraries", pp. 16-21, and the table on p. 23) *before beginning the visit*, and to follow the route indicated, throughout the Museums, by the letter and colour-key of the chosen itinerary.

The 4 itineraries are as follows:

A (violet).

Requires about an hour and a half.

This is the shortest itinerary from the entrance to the Sistine Chapel, and from the latter to the exit (which is the same entrance). It includes:

A selection of *classical art* (sculpture in the Gallery of the Candelabra, pp. 66-68); tapestries of the 16th and 17th centuries (Gallery of Tapestries, p. 69); *frescoes and decorations* (Gallery of Maps, p. 70); *Flemish tapestries and antique and medieval fabrics* (Apartment of St. Pius V) the *Sistine Chapel* (Michelangelo, Perugino, Botticelli, Ghirlandaio, Signorelli, etc., pp. 91-98); *minor arts* (enamel-work, jewelry, ivories, etc. in the exhibition galleries of the Vatican Library), and *ancient objects and instruments* (in the same galleries, pp. 99-102).

B (beige), and

C (green).

The first requires about 3 hours, the second about 3 and a half hours.

These are two alternative itineraries, not complete but selective, that allow visitors to see a large part of the Museums, choosing the sections that most interest them. The description follows:

B

To the sections of the shortest itinerary (A), the visitor adds:

Etruscan-Italic art and collection of *Greek originals* (Gregorian Etruscan Museum, and Rooms of the Greek Originals, pp. 46-60), and *Assyrian reliefs* (Stairway of the Assyrian Reliefs, p. 61); *frescoes by Pintoricchio* (Borgia Apartment, pp. 84-88); the *Collection of Modern Religious Art* (in the Borgia Apartment and the galleries below the Sistine Chapel, pp. 89-90); *classical sculpture and Roman mosaics* (Gregorian Profane Museum, pp. 115-132), *early Christian art* (Pio Christian Museum, pp. 133-138), *ethnology* (Missionary-Ethnological Museum, pp. 139-153)—the last three museums are in the new wing of the Vatican Museums that was awarded a prize for its bold insertion into the historical Vatican complex; and *old arms, carriages, and objects of historical interest* (Historical Museum, pp. 154-156).

C

As an alternative to itinerary B, the visitor adds the following to the sections included in the shortest itinerary (A):

The *mummies, objects and sculpture of the Gregorian Egyptian Museum* (pp. 29-31); the *classical art of the Chiaramonti Museum* (pp. 32-33), of the Pio-Clementine Museum (pp. 35-45) and of the Braccio Nuovo (pp. 103-105); the *frescoes by Raphael* (Stanze, pp. 73-77, and Loggia of Raphael, pp. 78-80) and by *Fra Angelico* (Chapel of Nicholas V, pp. 82-83); the *Roman frescoes* of the Room of the Aldobrandini Wedding (p. 100: X), and *ancient illuminated codici* in the sumptuous Sistine Salon (p. 102: V) of the Vatican Library; and finally the *masterpieces of the Pinacoteca* (paintings on wood and canvas, as well as frescoes and tapestries, by artists of nine centuries, pp. 106-114).

D (yellow).

Requires 5 hours or more.

This is the complete itinerary for those who wish to have only a general idea of the rooms and contents of all the Vatican Museums, leaving special interests for a later visit. This itinerary *includes all the sections* indicated in itineraries *A, B and C*.

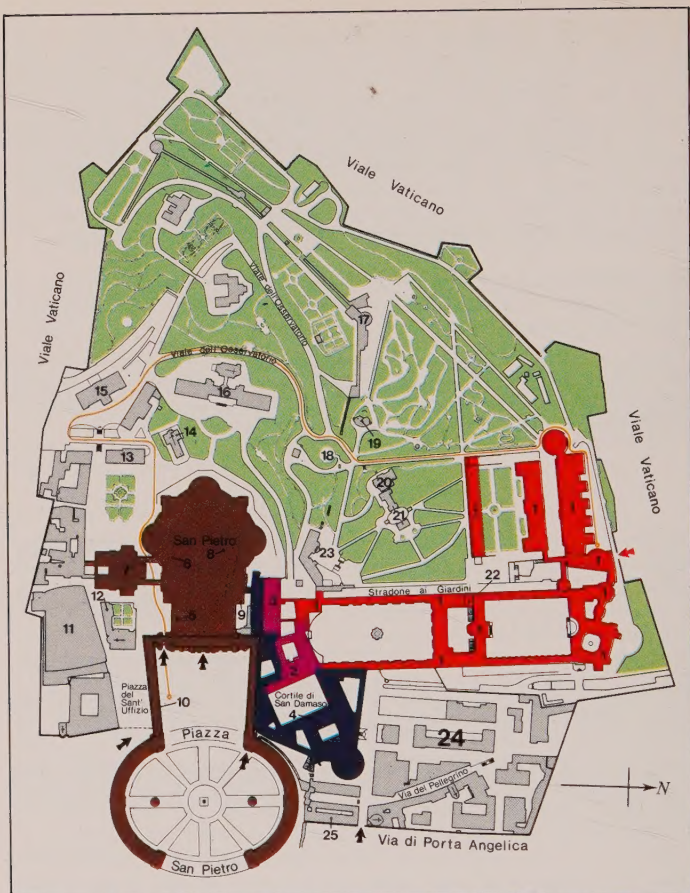
THE CHOICE OF ITINERARY

Visitors can use either the descriptions contained in this guide, or the large notice-boards near the entrance to help them to choose their itineraries. There are also notice-boards at several points along the 4 routes, in the Museums, to remind visitors of the contents of their itineraries.

On these notice-boards, the itineraries are described by means of photographs that symbolize the contents of each section of the Museums.—The same photographs appear at the beginning of each chapter of this guide, as each chapter corresponds to a section of the Museums.

Once again it is recommended that the *choice of itinerary be made at the beginning of the visit*, even though it is possible to make changes on the way.

The list of popes mentioned in the text, together with the dates of their respective papacies (p. 4), and the list of artists (pp. 157-159) facilitate the chronological reference to facts and works cited in the text.



VATICAN CITY

➔ Entrance to the Vatican Museums

- 1 Vatican Museums
- 2 Medieval building of the Apostolic Palace, included in the visit to the Museums
- 3 Sistine Chapel
- 4 Buildings of the Apostolic Palace not open to the public
- 5 Entrance to the dome of St Peter's
- 6 Entrance to Sacristy and Treasury
- 7 Sacristy and Treasury of St Peter's
- 8 Entrance to the Vatican Grottoes
- 9 Exit from the Vatican Grottoes
- 10 Vatican Pilgrim and Tourist Information Bureau
- 11 Papal Audience Hall
- 12 Teutonic College
- 13 Court House (Palazzo del Tribunale)
- 14 Church of St Stefano degli Abissini
- 15 Railway station
- 16 Government Palace
- 17 Offices of the Vatican Radio station
- 18 Bronze statue of St Peter
- 19 Fountain of the Eagle
- 20 Pontifical Academy of Sciences
- 21 "Casina" of Pius IV
- 22 Tower of the Winds
- 23 Fountain of the Sacrament
- 24 North area of the City with technical services
- 25 Barracks of the Swiss Guard

➔ MAIN ENTRANCES OF THE VATICAN CITY from left to right:

- Gate of the Holy Office
- Arch of the Bells (entrances to the Papal Audience Hall and to the City and Gardens)
- Entrance to the Basilica of St Peter
- Bronze Doors (Portone di Bronzo) (entrance to the Apostolic Palace)
- St Anne's Gate (Cancello di Sant'Anna) (entrance to the north area of the City)

■ Vatican Museums



Route of the regular bus service connecting the Vatican Museums with St Peter's Square (charge)

■ Medieval building of the Apostolic Palace, included in the visit to the Museums

■ Buildings of the Apostolic Palace not open to the public

■ St Peter's Square and Basilica

Buildings in the gardens and city

■ Vatican Gardens

Useful information for visitors

PONTIFICAL MONUMENTS, MUSEUMS AND GALLERIES including the Sistine Chapel (see plan pp. 24-25)

The Vatican Museums are open with admission charge weekdays from 9 a.m. to 2 p.m. (9 a.m. to 5 p.m. during the Easter period, and from 1 July to 30 September, except on Saturdays when the hours remain 9:00 a.m. to 2.00 p.m.); no admittance in the last hour before closing time. Open also the last Sunday of every month (when admission is free), unless it falls on Easter, 29 June, Christmas or 26 December. The Museums are also closed on the following holidays: 1 and 6 January, 11 February, 19 March, Easter Monday, 1 May and Ascension Day, Corpus Christi Day, 29 June, 14-15 August, 1 November, and 8, 25 and 26 December.

Teleguides (in English, French, Italian, German and Spanish) prepared by the Museums Administration are transmitted continuously in the Sistine Chapel and Raphael Stanze. Listening devices are hired out at the entrance to the Raphael Stanze, and collected at the exit of the Sistine Chapel.

A self-service restaurant is open during museum hours.

There is a post office with writing-room.

There is a foreign exchange office.

There are three first aid stations.

Wheel-chairs are available.

A regular bus service connects the Museums with St Peter's Square (charge).

Exhibits and rooms may be photographed with hand cameras.

The use of tripods requires the permission of the Administration. The use of flash equipment is prohibited during museum hours.

Works and entire sections of the Vatican Museums are protected by a closed-circuit television system and by electronic alarm equipment. Visitors are therefore advised to respect areas marked off by transennae, ropes and the like, and to refrain at all times from touching exhibits.

As the tourist guides waiting inside the entrance to the Vatican Museums are not employees of the Museums, they are obliged to observe the charges posted in the entrance-hall.

PAPAL AUDIENCES (see plan p. 8)

Public audiences are usually held on Wednesdays at 11 a.m. in the Papal Audience Hall (11) (from November to February) and in the afternoon in St Peter's Square (March to October). Permission to attend can be obtained from the Prefecture of the Pontifical House, whose office is accessible through the Bronze Doors in St Peter's Square. The office is usually open on Tuesdays from 9 a.m. to 1 p.m., and on Wednesdays from 9 a.m. till shortly before the audience.



VATICAN CITY (see plan p. 8)

The following GUIDED TOURS are organized by the Vatican Pilgrim and Tourist Information Bureau (open every day except Sunday and important religious holidays from 8:30 a.m. to 7 p.m.) in St. Peter's Square:

Visit to the City and Gardens

Buses depart at 10 a.m.: from March to October, every Thursday; from November to February, every Tuesday, Thursday and Saturday.

Visit to the City and Gardens, including the Sistine Chapel

Buses depart at 10 a.m.: from March to October only, every Monday and Saturday.

Visit to the City and Gardens, including St Peter's Basilica

Buses leave at 10 a.m.: from March to October only, every Tuesday and Friday.

Visitors are advised to buy tickets two days in advance. Buses leave from the Information Bureau (10).

ST. PETER'S BASILICA (see plan p. 8)

Entrance from St Peter's Square, every day from 7 a.m. to 6 p.m., in the summer to 7 p.m.; FREE ADMISSION. See above for guided tours.

Members of the "Peregrinatio Romana ad Petri Sedem" (information booth in the atrium to the right of the entrance) provide a free guide service only to St. Peter's Basilica for the purpose of illustrating its spiritual as well as its historical and artistic significance.

Visit to the Dome

Entrance from the left aisle (5), every day from 8 a.m. to 4:45 p.m., in the summer to 6:15 p.m. (lift available as far as the terrace); admission charge.

Treasury of St Peter's

In the Sacristy (7), entrance from the Basilica (6). Every day from 9 a.m. to 12:30 p.m., and from 3 p.m. to 4:30 p.m., in the summer to 6:30 p.m.; admission charge.

Vatican Grottoes

Below the aisles of the Basilica, entrance from the transept (8). Every day from 7 a.m. to 5:30 p.m., in the summer to 6 p.m.; free admission.

Pre-Constantinian Necropolis

Below the Vatican Grottoes. For permission to visit the Necropolis, write to the Reverenda Fabbrica di San Pietro, Ufficio Scavi (00120 Città del Vaticano), specifying names of visitors in group, languages spoken, address and telephone number in Rome, and length of stay.

An illustrated "Guide to the Vatican City" is available in six languages (English, French, Italian, German, Spanish and Polish).

Brief history of the Vatican

THE VATICAN REGION

The city of ancient Rome virtually stopped at the left bank of the Tiber. The right bank, until the beginning of the Imperial Age, was limited to ancillary wharves, a few small kilns, and small farms scattered among large areas of uncultivated land, parts of which were unhealthy fens.

Looking across the river from the city, and inhabitant of ancient Rome would have seen a flat strip of land, the *ager vaticanus*, running along the far bank, and, in the background, a range of hills, the *montes vaticani*, lying more or less parallel to the river. Both areas took their names from an ancient place-name derived from an Etruscan root, *vatico* or *vatica*. Strictly speaking, the *montes vaticani* were the hills to the north of Janiculum Hill, but the name was sometimes used to refer to Janiculum itself and even to the whole region. The very vagueness of the name indicates that the city had not yet expanded to include the district across the river, a fact also borne out by the sweeping name of *trans Tiberim* given to the 14th Augustan region, including the Vatican.

Towards the end of the Republican Age, the privileged classes began to build villas in the *trans Tiberim*. Agrippina, mother of the emperor Caligula (37-41 A.D.) laid out pleasant gardens on the land surrounding her villa. These gardens, together with those of the Domitian family, later formed the *horti Neronis*, the famous gardens of the emperor Nero (54-68 A.D.). Nero completed the circus which Gaius (Caligula) had begun, and embellished with an obelisk brought from Egypt (the one now standing in St Peter's Square). The gardens also contained a *naumachia* (a stadium for naval contests) built by Augustus, and another one close to the hill; then there was a *gaianum* (a kind of hippodrome), created by Caligula. In short, the area was a large park devoted to sports and recreation. And among the cruelest spectacles that Nero was able to devise was the torture of numerous Christians, who were crucified and burnt in the circus (Tacitus, Annals, XV, 44).

Among Nero's victims was St Peter himself, who was buried a short distance from the place of his martyrdom. Constantine consecrated the memory of the apostle by building a basilica on the site in 324, during the papacy of Silvester I.

The city of Rome was literally degraded when Constantine transferred the capital of the Empire to Constantinople. Then came the sad times of the barbarian invasions: the Goths of Alaric (410), the Vandals of Genseric (445), and the terrible sieges laid by the Goths of Witigis (537-538) and Totila (545-546). As the old city withdrew further and further into itself, a new, thickly-populated quarter developed round the Vatican basilica. The inhabitants of this unfortified settlement may have counted on the relative immunity which the christianized barbarians had so far granted the "holy place". In fact, it was invaders of another faith, the Saracens, who finally sacked St Peter's and St Paul's (in 846, during the papacy of Sergius II). As a result of this invasion, Pope Leo IV built strong defensive walls round the area surrounding the basilica, from Castel Sant'Angelo to the western foot of the Vatican hill. From that time on, the Vatican was referred to as a city (the "Leonine City").

THE RESIDENCE OF THE BISHOPS OF ROME “NEAR ST PETER’S”

Originally, the official residence of the Bishops of Rome was not the Vatican, but the Lateran Palace, which once belonged to the Roman family of the Laterans, and was donated to the Roman Church. St Peter’s was then an out-of-the-way basilica reserved for burials, as was St Paul’s, on the Via Ostiensis. For the popes, the initial problem was merely one of finding temporary accommodation at the Vatican when they came to St Peter’s for liturgical reasons. The first to build at the Vatican was Pope Symmachus, who, having been forced to abandon the Lateran for the duration of the Laurentian Schism (501-506), built two episcopal residences at the sides of the basilica. In 781 Charlemagne altered, for his own use, a palace standing to the north of the basilica. Eugene III built a “new palace”, which Innocent III enlarged and enclosed within turreted walls.

Nicholas III was the first pope to adopt the Vatican as his permanent residence. For this reason he began, but did not complete, a fortified residence with angle towers, built round the present Court of the Pappagallo. He also built a new defensive wall, reinforced by battlements and towers, which probably extended to the north as far as the Mount of St Egidius, where two centuries later Innocent VII was to build his Belvedere Palace.

The military character of these early buildings testifies to their use by the popes as an emergency refuge. The exile of Avignon (1309-77), and the Great Western Schism (1378-1417) signified a period of extreme neglect for all the edifices of Rome.

Recovery came during the papacy of Nicholas V, the humanist Tommaso Parentucelli. A new chapter was begun, in which the old concept of the Vatican as a fortified palace, as the papal seat *apud Sanctum Petrum*, was infused with the spirit of the early Renaissance.

THE VATICAN MUSEUMS

It was this spirit which inspired the creation of two of the most illustrious of the humanistic institutions of the Holy See: the Vatican Library and the Vatican Museums. Both were the out-come of a vision of Graeco-Roman culture as the perfect, almost timeless expression of human creativity at its highest levels—thought and art—and as the precursor, at times almost the prefigurement, of Christianity, above all in the West. The Vatican Museums originated in the court of Innocent VIII’s Belvedere Palace, which Julius III laid out in gardens and embellished with masterpieces of classical sculpture: the Apollo (consequently known as the “Apollo Belvedere”), the Venus Felix, the Laocoön, the Nile, the Tiber, and the Sleeping Ariadne. Other pieces of sculpture were used to decorate the Apostolic Palace itself (the Loggia of Raphael, for instance, in the time of Leo X).

The first reference to an art collection (or a “cabinet of rarities”) in the Library, founded by Sixtus IV in 1475, goes back to the prefecture of Marcello Cervini, later Pope Marcellus II (1555).

The spirit of the Counter-Reformation (remember the austere St Pius V), with its moralistic rejection of the arts of antiquity, soon brought the growth of the Vatican collection to a standstill. However, the new emphasis on the defence of the Faith laid the rudimentary foundations for a study of the arts of antiquity that was both historical and archeological in approach, and no longer purely aesthetic.

The eighteenth century saw the first manifestations of the new approach. In 1756 Benedict XIV founded the Christian Museum of the

Library “to increase”, reads the inscription over the entrance, “the splendour of the City, and bear witness to the truth of religion through sacred Christian monuments”. In 1767 Clement XIII founded the Profane Museum “to preserve the monuments of Roman antiquity”.

Their responsibility for preserving a patrimony threatened by, among other things, the ever increasing exportation of antiquities, led the popes (Clement XIV, Pius VI, Pius VII) to set up the Pio-Clementine Museum (1771-93), the Chiaramonti Museum and the Lapidary Gallery (1807-10), and the Braccio Nuovo (1822). The realization of the new museums involved renewed building activity, a sizable financial obligation (Monsignor Gian Angelo Braschi, Clement XIV’s Treasurer General and successor—Pius VI—, used lottery proceeds to purchase antiquities), and the consultation of specialists (Johann Joachim Winckelmann, Commissioner of Antiquities of the Papal State 1763-68, and Antonio Canova, Inspector General of Antiquities and Fine Arts 1805-22). Of considerable importance to the preservation of antiquities was the realization of legislation, thanks also to the experience with the French under the Treaty of Tolentino, regarding archeological excavations, and trade in antiquities: the Pacca Edict of 1820, which regulated excavation and assured the right of first choice to public collections.

As a consequence of the intensive excavations carried out in Southern Etruria in the early 19th century, the enforcement of the law made a new museum “of Etruscan monuments” indispensable: the Gregorian Etruscan Museum was opened by Gregory XVI in 1837. The deciphering of hieroglyphics (by Jean-François Champollion, 1822) stimulated a similar interest in Egyptian antiquities: the Gregorian Egyptian Museum was opened in 1839.

New space for the classical antiquities that were continually coming to light in the Vatican State was found in the Lateran Palace, in the Gregorian Profane Museum, founded by Gregory XVI in 1844. A significant collection of Christian antiquities was established by Pius IX in 1854, two years after the creation of the Commission for Christian Archeology.

With the end of the Vatican State (1870), and the consequent reduction of its territorial jurisdiction, two lines of development presented themselves to the Vatican Museums. The first was to continue the critical study and exhibition of their traditional patrimony; the second to expand in a direction more expressly in keeping with the nature of the Church’s mission in the world. The former led to the foundation of the Pinacoteca (Pius XI, 1932), in which the paintings taken away by Napoleon under the Treaty of Tolentino (1797), and returned after the Congress of Vienna (1815), were finally exhibited to the public; to the setting up of the Rooms of the Greek Originals (1960), outcome of a more precise identification of the specifically Greek characteristics of works formerly classified as Graeco-Roman; and to the transfer to the Vatican, and subsequent exhibition of the Lateran collections: the Gregorian Profane and Pio Christian museums (1970), and the Missionary-Ethnological Museum (1973).

The second line of development led from the foundation of the Missionary-Ethnological Museum (Pius XI, 1925) to that of the Collection of Modern Religious Art (Paul VI, 1973). The Historical Museum (1973), in which old papal berlins, and arms and uniforms of the Vatican armed forces, disbanded in 1970, have now become history, may also be considered an indirect result of this new vision.

Chronological index to the history of the Museums

Julius II

- 1503 The pope places the statue of Apollo, subsequently known as the "Apollo Belvedere", in the inner court of the Belvedere Palace of Innocent VIII.
1506 14 January: discovery on Esquiline Hill of the marble Laocoön group.

Clement VII

- 1530 ca.: acquisition of the "Belvedere Torso", formerly exhibited in the Palazzo Colonna.

Clement XI

- 1700-21 First plan to gather ancient, pagan and Christian inscriptions, and to found a museum of Christian antiquities.

Clement XII

- 1730-40 Acquisition for the Vatican Library of precious manuscripts, 200 vases traditionally known as "Etruscan", and 328 ancient medals.

Benedict XIV

- 1740-58 Foundation of the Christian Museum of the Vatican Library (1756). First director: Francesco Vettori. Arrangement of the lapidary collection in the north end of the Bramante Corridor is begun as proposed by Giuseppe Bianchini. Ridolfino Venuti is nominated Commissioner of Roman Antiquities (1745).

Clement XIII

- 1764 Johann Joachim Winckelmann is appointed Commissioner of Roman Antiquities and *Scriptor* of the Library with the task of directing a future Vatican Museum of Classical Antiquities.
1767 Foundation of the Profane Museum of the Vatican Library.

Clement XIV

- 1770 Acquisition of the Mattei collection of classical antiquities.
1771-73 Building of the Clementine Museum. Architects: Alessandro Dori (died 1772) and Michelangelo Simonetti. Commissioner of Roman Antiquities: Giovanni Battista Visconti. Chief restorer: Gaspare Sibilla.
1774 Completion of the lapidary collection by Gaetano Marini.

Pius VI

- 1776-84 The Clementine Museum is enlarged with the construction of the Piano Museum and by acquisitions and excavations in numerous parts of the Pontifical State; in 1784 the Pio-Clementine Museum is completed. Architect: Michelangelo Simonetti; Commissioner of Antiquities: Giambattista Visconti (died 1784), assisted by his son Ennio Quirino. Chief restorers: Gaspare Sibilla and Giovanni Pierantoni.
1785-88 Closing in of the Covered Loggia above the south wing of the Library and arrangement of the Gallery of the Candelabra. Architects: Michelangelo Simonetti (died 1787) and Giuseppe Camporese; Commissioner of Roman Antiquities: Filippo Aurelio Visconti; Chief restorer: Giovanni Pierantoni.
1790 Arrangement, in the present Gallery of Tapestries, of the first Vatican Pinacoteca.
1793 Completion of the Atrium of the Four Gates as entrance to the Pio-Clementine Museum. Architect: G. Camporese.
1797 The masterpieces of the Pio-Clementine Museum are taken to Paris on the basis of the Treaty of Tolentino.
1798-1800 During the Franco-Neapolitan occupation, the Profane Museum of the Library loses its collection of gems, coins and medals forever.

Pius VII

- 1800 Abbot Carlo Fea is appointed Commissioner of Antiquities.
1801 Acquisition of Antonio Canova's Perseus.
1802 A. Canova is appointed General Inspector of Fine Arts. Dispersion within the Vatican palaces of the first Pinacoteca. 2 October: Doria Pamphilj Edict on the protection of works of art.
1807-10 Canova arranges the Chiaramonti Museum. Amplification and definitive arrangement of the inscription collection in the Lapidary Gallery by Gaetano Marini. Foundation of a new numismatic collection (medals).
1814 The tapestries of the "Old" and "New" schools of Raphael are exhibited in the apartment of Pius V.
1815 A series of Etruscan, Greek and Italic vases is added to the Vatican Library.
1816 4 January and 11 August: return from Paris of the masterpieces of the Pio-Clementine Museum, thanks to the dictate of the Congress of Vienna (1815), and of the paintings taken from various places in the Vatican State. 21 February: foundation of the Pinacoteca (the pope decides to place the paintings returned from Paris in the Borgia Apartment).
1818 Acquisition of the Roman fresco known as "the Aldobrandini Wedding".
1820 The Vatican Library acquires the collection of Agostino Mariotti.
7 April: Pacca Edict, which regulates excavations and trade in antiquities.
1821 The Pinacoteca is transferred to the Apartment of Gregory XIII (the Bologna Room and adjacent ones).
1822 Opening of the Braccio Nuovo. Architect: Raffaele Stern (died 1820); work completed by Pasquale Belli.

Leo XII, Pius VIII, Gregory XVI

- 1827-36 Excavation and acquisition of antiquities from Etruria and Latium, and of Greek ceramics. Excavations by the Pontifical Government in association with Secondiano Campanari, at Vulci.

Gregory XVI

- 1831 The Pinacoteca is re-established in the present Gallery of Tapestries.
1835 2 June: discovery of the "Mars of Todi".
1836 Transfer of the Pinacoteca to the apartment of St. Pius V.

- 1836-37 Excavation and acquisition of the contents of the "Regolini-Galassi" tomb at Caere.
 1837 2 February: inauguration of the Gregorian Etruscan Museum.
 Acquisition by the Library of a collection of paintings of the so-called "primitives".
 1838 Arrangement of the Gallery of Tapestries and of the Room of Antique Frescoes in their present sites.
 1839 2 February: inauguration of the Gregorian Egyptian Museum.
 1844 14 May: inauguration of the Gregorian Profane Museum in the Lateran Palace and the Lateran Picture Gallery.

Pius IX

- 1852 Setting up of the Commission for Christian Archeology to supervise excavations and maintenance of the catacombs.
 1853 The city of Rome donates to the pope the series of Roman frescoes with scenes from the Odyssey.
 1854 Foundation of the Pio Christian Museum in the Lateran Palace.
 1855-70 Excavations in Ostia; the antiquities found will be displayed in the last two rooms of the Lateran Profane Museum.
 1857 The Pinacoteca returns to the apartment of Gregory XIII.

Leo XIII

- 1900 Acquisition of the Falcioni Collection of Etruscan-Roman antiquities.

Pius X

- 1906 The treasures of the Sancta Sanctorum are placed in the Christian Museum of the Vatican Library.
 1908 19 March: inauguration of the Pinacoteca, after its various travels in the Vatican palaces, in its new site in the gallery below the Christian Museum of the Library. Transfer from the Library to the Pinacoteca of the Byzantine and so-called primitive (i.e. early Italian, 13th-15th cent.) paintings acquired by Gregory XVI and Pius IX, and of the picture gallery of the Lateran Palace.

Pius XI

- 1923 Definitive establishment of the restoration laboratories.
 1925 Inauguration (19 February) of the new arrangement of the Gregorian Etruscan Museum. Missionary Exhibition in the Vatican: occasion for the founding (21 December 1926) of the Missionary-Ethnological Museum in the Lateran Palace.
 1929 Institution of the Vatican City State.
 1932 New entrance to Vatican Museums from the Viale Vaticano. Architect: Giuseppe Momo. Sculptural decoration: Antonio Maraini. Inauguration (27 October) of the definitive seat of the Vatican Pinacoteca. Architect: Luca Beltrami.
 1933 Creation of the Department of Scientific Research.
 1935 Donation to the pope of the Benedetto Guglielmi Collection of vases and Greek and Etruscan bronzes.

Pius XII

- 1951 Donation to the pope of the Carlo Grassi Collection of Egyptian minor antiquities.
 1955-60 The Gregorian Etruscan Museum extends to the whole upper floor of the restored Belvedere Palace of Innocent VIII, and to the Upper Hemicycle of Pirro Ligorio's "Nichiione".
 1957-60 Restoration of the Laocoön: application of the original right arm, found in 1905 by Ludwig Pollak, by Filippo Magi.

John XXIII

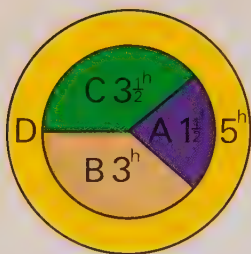
- 1960 Opening of the Rooms of the Greek Originals.
 1963 A new edifice is erected by the architectural studio of the brothers Fausto, Lucio and Vincenzo Passarelli, to house the three collections formerly exhibited in the Lateran Palace (Gregorian Profane Museum, Pio Christian Museum and Missionary-Ethnological Museum).

Paul VI

- 1966 Renovation and rearrangement of the Egyptian Museum is begun.
 1967 Donation to the pope of the Teresa and Tommaso Astarita Collection of Etruscan, Italian and Greek ceramics.
 1970 Inauguration of the Gregorian Profane and Pio Christian Museums, formerly in the Lateran Palace, in the new building erected for this purpose by the Passarelli brothers.
 1972-75 New placement of some works of the Pio-Clementine Museum to facilitate the flow of visitors. Installation of a diurnal televisionary control and telecommunications system. Substantial changes made to visitor services, with new post office, foreign exchange office, writing-room, first aid stations, cloak-room and refreshment vending machines. Building of a new stairway for the exit of tour groups from the Sistine Chapel to St Peter's Square.
 1973 Inauguration of the Missionary-Ethnological Museum, formerly in the Lateran Palace. Inauguration of the Historical Museum, and of the Collection of Modern Religious Art. New Arrangement of the first three rooms (of the so-called Primitives) of the Pinacoteca.
 1976 Re-opening of the first and second rooms of the Egyptian Museum, completely renovated.
 1977 Renovation and rearrangement of the Room of the Greek Originals. Changes in the arrangement of the Rooms of Raphael of the Pinacoteca. The publication of a "Bulletin of the Vatican Museums" is begun. Setting up of selective itineraries for visitors, with routes indicated by a colour-key.

John Paul II

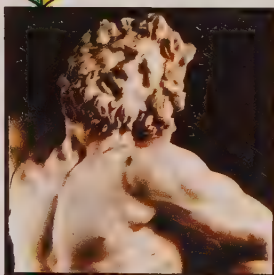
- 1979 New arrangement of the first three rooms of the Etruscan Museum.
 1980 New arrangement of the Court of the Pigna. The base of Antoninus' Column is moved to the court of the Corazze. New arrangement of the Profane Epigraphical Collection from the Lateran.



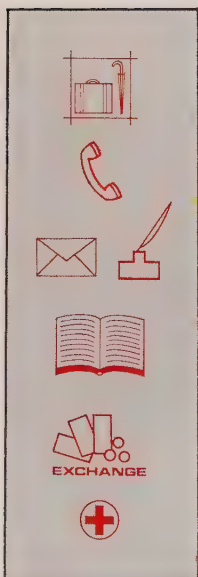
CHIARAMONTI MUSEUM
(classical sculpture)



EGYPTIAN MUSEUM



PIO CLEMENTINE
MUSEUM
(classical sculpture)



SIMONETTI STAIRWAY



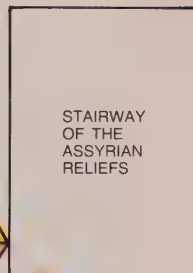
ROOM OF THE BIGA



LAPIDARY GALLERY
(Roman and early
Christian inscriptions)



ROOMS OF THE
GREEK ORIGINALS



STAIRWAY
OF THE
ASSYRIAN
RELIEFS



ETRUSCAN MUSEUM



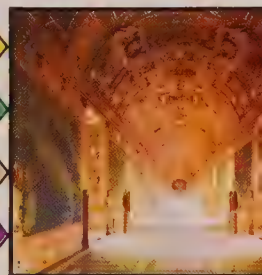
VASE COLLECTION
(ETRUSCAN MUSEUM)



GALLERY OF THE
CANDELABRA
(classical sculpture)



GALLERY OF TAPESTRIES

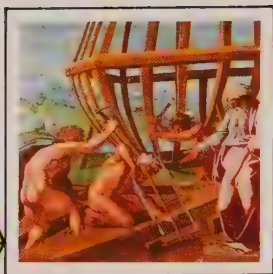


GALLERY OF MAPS

ILLUSTRATED SCHEME OF THE 4 SUGGESTED AND INDICATED ITINERARIES

This scheme of the 4 itineraries corresponds to the one displayed on the large notice-boards at the beginning of the Museums, but is illustrated in greater detail. The extra illustrations not shown on the notice-boards are framed in white.

The interruption of the coloured lines indicates that the itineraries continue in that direction after the visit to other sections.



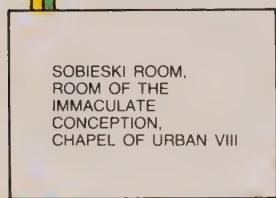
LOGGIA OF RAPHAEL



ROOM OF THE CHIAROSCURI



RAPHAEL STANZE



SOBIESKI ROOM,
ROOM OF THE
IMMACULATE
CONCEPTION,
CHAPEL OF URBAN VIII



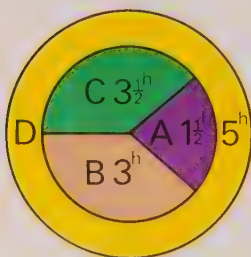
CHAPEL OF NICHOLAS V
(Fra Angelico)

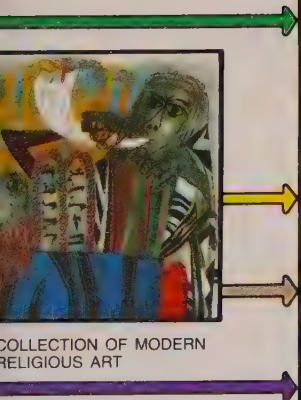
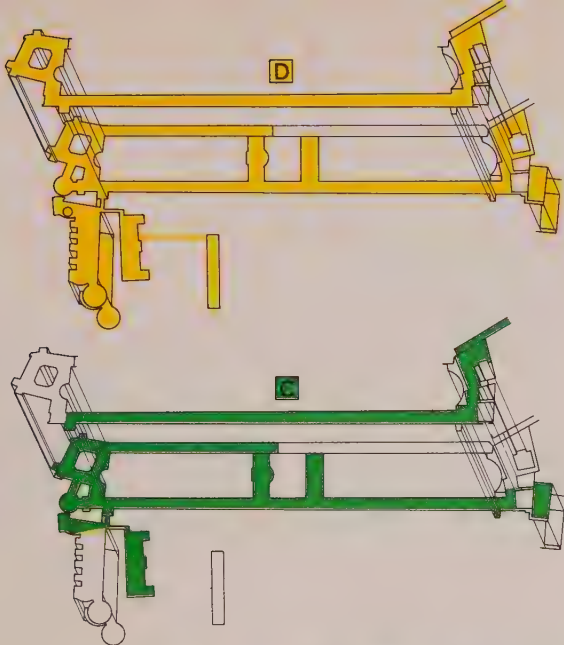


APARTMENT
OF ST PIUS V
(Flemish tapestries)



BORGIA APARTMENT
(Pinturicchio)

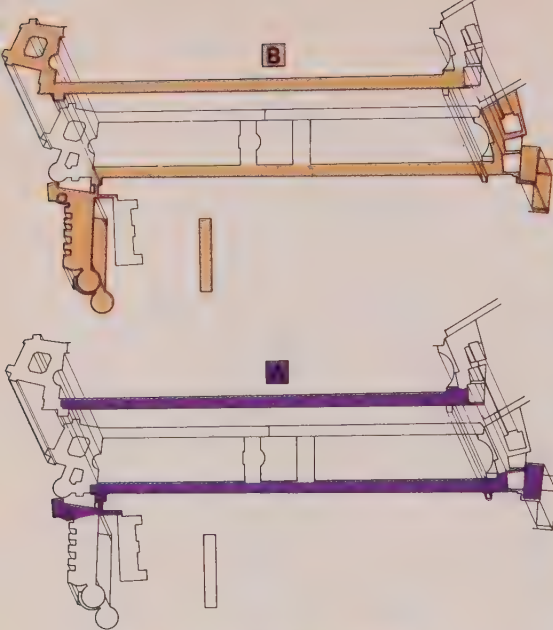




COLLECTION OF MODERN
RELIGIOUS ART



SISTINE CHAPEL



GREGORIAN PROFANE MUSEUM
(classical sculpture and mosaics)



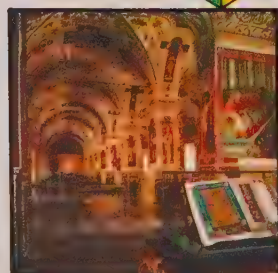
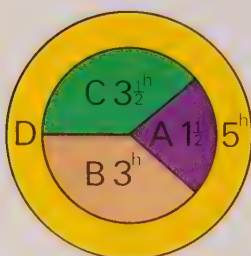
ROOM OF THE ALDO-BRANDINI WEDDING
(Roman frescoes)



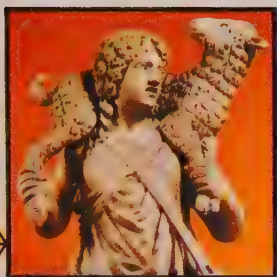
CHRISTIAN MUSEUM
(LIBRARY)
(Christian art)



GALLERIES OF THE LIBRARY
(applied arts)



SISTINE SALON (LIBRARY)
(illuminated codici)



PIO CHRISTIAN MUSEUM
(early Christian sculpture)



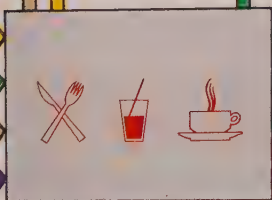
HISTORICAL MUSEUM
(antiques and carriages)



MISSIONARY-ETHNOLOGICAL MUSEUM



PINACOTECA



D

C

B

A



BRACCIO NUOVO
(classical sculpture)

**Colour-key to the
classification of works
and rooms according
to periods or styles**

Oriental antiquities
(Egypt and Assyria)

classical antiquities
(Graeco-Roman art)

Etruscan-Italic
antiquities
(pre-Roman Italy)

early Christian
and medieval art
(3rd-14th cent.)

from the Renaissance
(15th cent.)
to the 19th century

ethnology and history

contemporary art
(20th cent.)

**Symbols used
in the guide
and in the Museums**



Information Bureau of the Vatican Museums



Tourist guides (not employed by the Museums)



Teleguides available in English, Italian, French, German and Spanish



Notice-boards illustrating the 4 itineraries suggested to visitors



Lavatories



Cloak-room



Self-service restaurant



Refreshment vending machines



Publications sales counters



Writing-room



Post office



Telephones



Foreign exchange office



First aid stations



Wheel-chairs



Lifts



Terminus of the regular bus service connecting the Museums with St Peter's Square (charge)



Head custodian



Closed-circuit television system linked to electronic alarm equipment



Ticket office



Booking-office for tourist guides



Ticket control



Visits allowed in *one direction only*



Use of hand cameras is allowed



The use of tripods requires the permission of the Museums Administration



The use of flash equipment is prohibited during museum hours



No admittance



No smoking

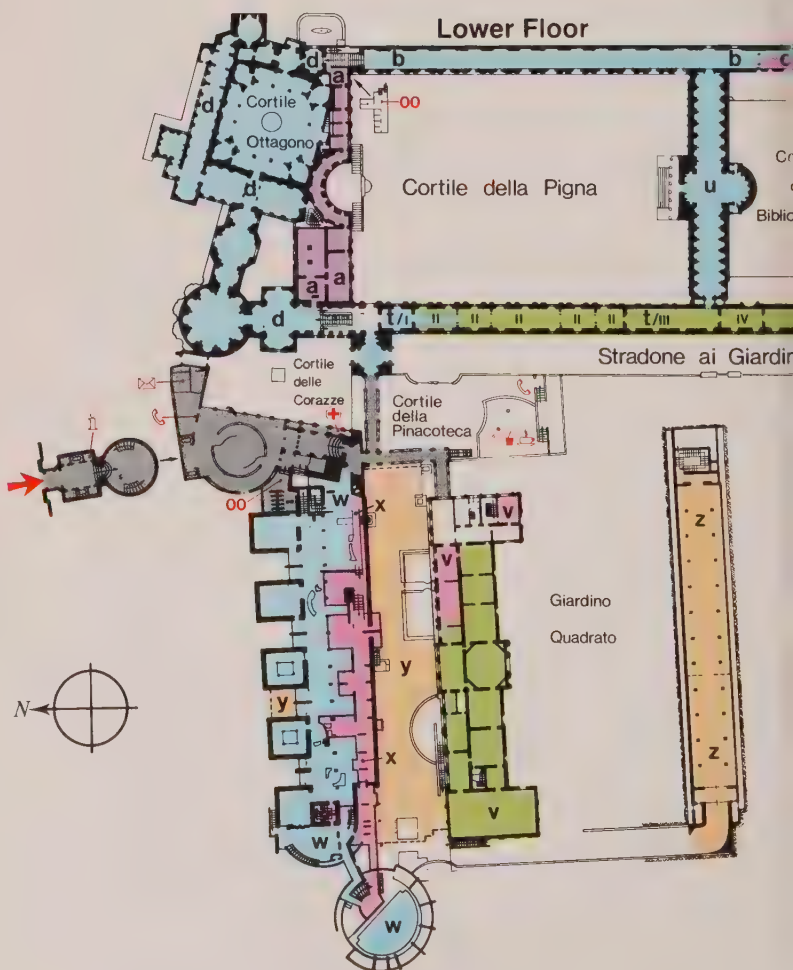
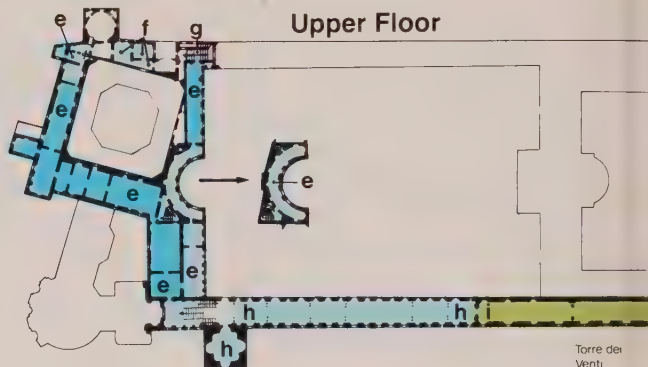


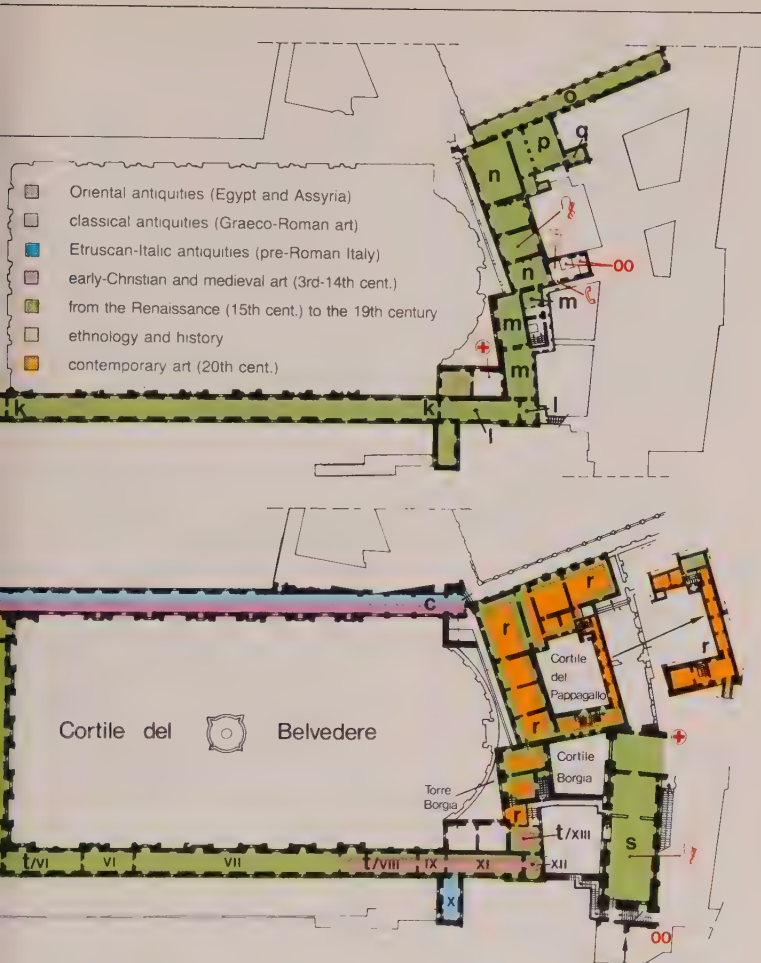
No talking

Periods or styles of works and rooms in the 4 suggested itineraries

Itinerary Itinerary Itinerary Itinerary
   

a - Egyptian Museum					a - Egyptian Museum
b - Chiaramonti Museum					b - Chiaramonti Museum
c - Lapidary Gallery			 	 	c - Lapidary Gallery
d - Pio-Clementine Museum					d - Pio-Clementine Museum
e - Etruscan Museum					e - Etruscan Museum
f - Rooms of the Greek Originals					f - Rooms of the Greek Originals
g - Stairway of the Assyrian Reliefs					g - Stairway of the Assyrian Reliefs
e - Vase Collection (Etruscan Museum)		 		 	e - Vase Collection (Etruscan Museum)
h - Room of the Biga					h - Room of the Biga
h - Gallery of the Candelabra					h - Gallery of the Candelabra
i - Gallery of Tapestries					i - Gallery of Tapestries
k - Gallery of Maps					k - Gallery of Maps
l - Apartment of St Pius V					l - Apartment of St Pius V
m - Sobieski Room, Room of the Immaculate Conception, Chapel of Urban VIII					m - Sobieski Room, Room of the Immaculate Conception, Chapel of Urban VIII
n - Raphael Stanze					n - Raphael Stanze
o - Loggia of Raphael					o - Loggia of Raphael
p - Room of the Chiaroscuro					p - Room of the Chiaroscuro
q - Chapel of Nicholas V					q - Chapel of Nicholas V
r - Borgia Apartment					r - Borgia Apartment
r - Collection of Modern Religious Art					r - Collection of Modern Religious Art
s - Sistine Chapel					s - Sistine Chapel
t - Vatican Library	  	  	  	  	t - Vatican Library
u - Braccio Nuovo					u - Braccio Nuovo
v - Pinacoteca			 	 	v - Pinacoteca
w - Gregorian Profane Museum					w - Gregorian Profane Museum
x - Pio Christian Museum					x - Pio Christian Museum
y - Missionary-Ethnological Museum					y - Missionary-Ethnological Museum
z - Historical Museum					z - Historical Museum





THE VATICAN MUSEUMS

- From the entrance (from the Viale Vaticano) to the Museums (p. 26)
- a - Egyptian Museum (p. 29)
 - b - Chiaramonti Museum (p. 32)
 - c - Lapidary Gallery (p. 34)
 - d - Pio-Clementine Museum (p. 35)
 - e - Etruscan Museum (p. 46)
 - f - Rooms of the Greek Originals (p. 58)
 - g - Stairway of the Assyrian Reliefs (p. 61)
 - h - Vase Collection (Etruscan Museum) (p. 62)
 - i - Room of the Biga (p. 65)
 - j - Gallery of the Candelabra (p. 66)
 - k - Gallery of Tapestries (p. 69)
 - l - Gallery of Maps (p. 70)
 - m - Apartment of St Pius V (p. 71)
 - n - Sobieski Room, Room of the Immaculate Conception, Chapel of Urban VIII (p. 72)

- n - Raphael Stanze (p. 73)
- o - Loggia of Raphael (p. 78)
- p - Room of the Chiaroscuro (p. 81)
- q - Chapel of Nicholas V (p. 82)
- r - Borgia Apartment (p. 84)
- s - Collection of Modern Religious Art (p. 89)
- s - Sistine Chapel (p. 91)
- t - Vatican Library (p. 99)
- u - Braccio Nuovo (p. 103)
- v - Pinacoteca (p. 106)
- w - Gregorian Profane Museum (p. 115)
- x - Pio Christian Museum (p. 133)
- y - Missionary-Ethnological Museum (p. 139)
- z - Historical Museum (p. 154)

see p. 22 for key to symbols

From the entrance to the museum collections



Spiral ramp; writing-room and post office; writing-room, telephones and sales counter; foreign exchange office

Entrance to the Vatican Museums is from the Viale Vaticano, in Italian territory, through the majestic portal in the 17th-century bastions forming the northernmost limit of the Vatican City. The portal is surmounted by two statues, one of Michelangelo, the other of Raphael, by Pietro Melandri. The statues support the coat-of-arms of Pius XI, the pope responsible for the creation of the two-storeyed structure, built in 1932 by Giuseppe Momo, permitting direct access to the Museums from the city of Rome.

1
2

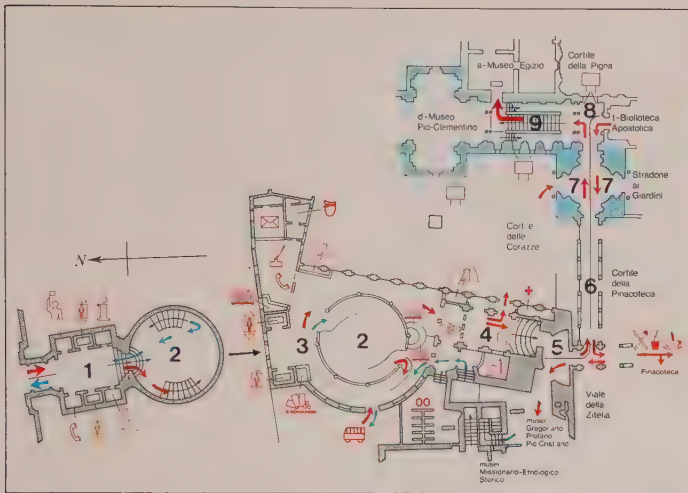
The portal opens into an *atrium*, excavated in the slope of one of the hills of the Vatican area, and situated at the foot of the magnificent *spiral ramp* leading up to the floor of the Museums: there are also two lifts near by. The ramp was designed by Momo, and consists of two spirals, one for going up, the other for coming down. The bronze balustrade adorned with festoons in the classical style is by the sculptor Antonio Maraini.

3



At the top of the ramp is the *circular balcony*, decorated with valuable Roman mosaics dating from the 1st to the 3rd centuries. On the walls are numerous Roman busts. Here and in the immediate vicinity are the ticket office and various service at the disposal of visitors: a post office with a comfortable writing-room; telephones; two counters for the sale of publications regarding the Museums and the Vatican City (books, guides, maps, audiovisual material, slides, prints, postcards, greeting cards); a foreign exchange office; and a first aid station.

Nearby the circular balcony is the terminal of the regular bus service to and from St Peter's Square.



See p. 22 for key to symbols

From the circular balcony we enter a *passage*, at the beginning of which is a bust by Enrico Quattrini of Pius XI, who commissioned the building of the spacious new entrance. A plaque commemorates the inauguration of the complex in 1932. The passage also houses various Roman busts, and its walls are covered with lovely trapezoidal mosaics. Off the passage is the room housing the lavatories, and, beyond the ticket control, the cloak-room, where visitors should leave bags, umbrellas and canes.

In the summer months, access to the Museums is to the left, through the Court of the Corazze (cuirasses), where there are notice-boards showing the 4 suggested itineraries for visitors, which are also indicated along the entire route. There are also numerous reproductions of the Sistine Chapel frescoes, to enable tourist guides to explain them before the visit.

In the center of the court is the base of Antoninus' Column. This column of Egyptian granite, about 14.75m. high, was erected shortly after 161 A.C. at Montecitorio, in honour of the deified Antoninus Pius by his sons Marcus Aurelius and Lucius Verus. It was discovered with its base in 1703, but only the base remains today. On its sides, along with the dedicatory inscription, are representations of the Apotheosis of Antoninus and Faustina and of tournaments held on the occasion of their funerals.

The Court of the Corazze leads into the *Atrium of the Four Gates* (Atrio dei Quattro Cancelli).

When the weather does not permit access through the Court of the Corazze, visitors proceed beyond the cloak-room, and up to the *vestibule*. Along the way are two more notice-boards illustrating the 4 suggested itineraries. The vestibule is also decorated with Roman busts and mosaics. Among the latter are two large mosaics, one with fruit and floral motifs (3rd cent. A.D.), the other with the four gods of the winds (2nd cent. A.D.), from the Lateran Palace and the Raphael Stanze respectively. On the right is the approach to the Gregorian Profane, Pio Christian, Missionary-Ethnological, and Historical museums, which the one-way system for visits places at the end of the tour and therefore are described towards the end of this guide (see pp. 115-156).

To reach the Museums from this point, visitors must pass the Court of the Pinacoteca, proceeding along the small *portico*—built in 1933 in the Quattrocento style—separating it from the Court of the Corazze. The



Atrium of the Four Gates; Simonetti Stairway

portico, which runs along two sides (north and west) of the Court of the Pinacoteca, links the entrance with the Pinacoteca (see p. 106) and the self-service restaurant (see p. 160) on one side, and the Atrium of the Four Gates on the other side.

7

The *Atrium of the Four Gates* is a monumental edifice built on a square plan, in the Neoclassical style, and is covered with a dome. It was built by Giuseppe Camporese in 1792-93, and was the former entrance to the Museums, approached from the avenue to the Vatican Gardens. On the inside, it is decorated with eight life-size statues arranged symmetrically in niches. These are idealized statues dating back to the Roman imperial Age, 1st and 2nd centuries.

8

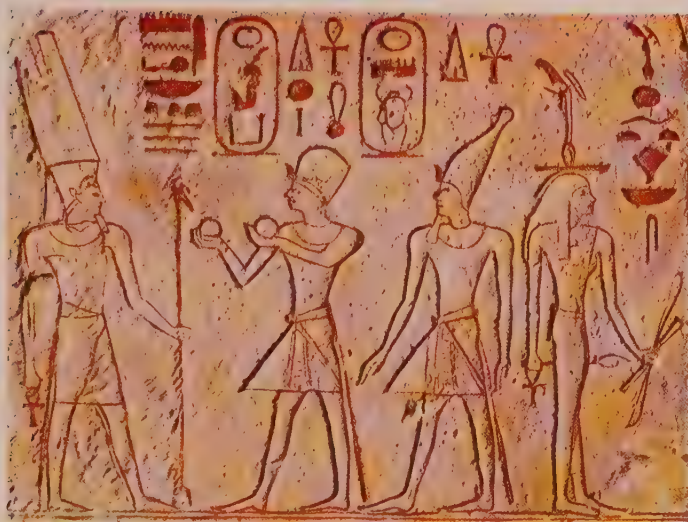
The atrium leads into the *Vestibule of the Four Gates*. (Beyond the vestibule, through a gate, is the Court of the Pigna (pinecone), named after the bronze pine-cone in the centre of the large niche. The "pigna" was once kept in the atrium of the Constantinian Basilica, replaced in the 16th century by the present basilica. The large niche, built by Pirro Ligorio during the papacy of Pius IV, is an elaboration of an exedra designed by Donato Bramante and modified by Michelangelo).

9

The VISIT TO THE MUSEUMS ACTUALLY BEGINS from the Vestibule of the Four Gates. We go up the first flight of the *Simonetti Stairway*, and find ourselves facing the Greek Cross Room, the first of the twelve rooms of the Pio-Clementine Museum, described further on (see p. 35). The splendid stairway is named after its architect, Michelangelo Simonetti, who built it and the Greek Cross Room in the 1780's, drawing his inspiration from Roman thermae (most of the columns supporting the barrel vault are of ancient Roman origin).

On the left side of the first landing is a statue of a recumbent river god (the so-called Tigris), one of the first classical (2nd cent. A.D.) works in the Vatican collection; it is known to have been in the Vatican since 1536.

On the right side of the landing is the entrance to the Egyptian Museum.



Commemorative tablet of Queen Hatshepsut (1490-68 B.C.), 18th dynasty

Founded by Gregory XVI, the museum was originally arranged by Father L.M. Ungarelli, one of the first Italian Egyptologists. Some of the rooms retain their original 19th-century Egyptian decoration, designed by Giuseppe De Fabris.

ROOM I

This room was designed as an introduction to Room II, which re-creates the setting of a tomb of the Valley of the Kings. As we enter, we see on the right a reconstruction of a "serdab", a kind of look-out turret for the deceased to observe visitors to his tomb. The serdab contained one or more statues representing the deceased and his relatives.

On the walls, various commemorative and funerary stelae. Against the back wall, two statues representing Sekhmet, seated, the goddess with the head of a lion. Next to the door leading to Room II, two lions; the bases bear the name of Pharaoh Nectanebo I (378-360 B.C.), though the works undoubtedly belong to an earlier epoch.

ROOM II

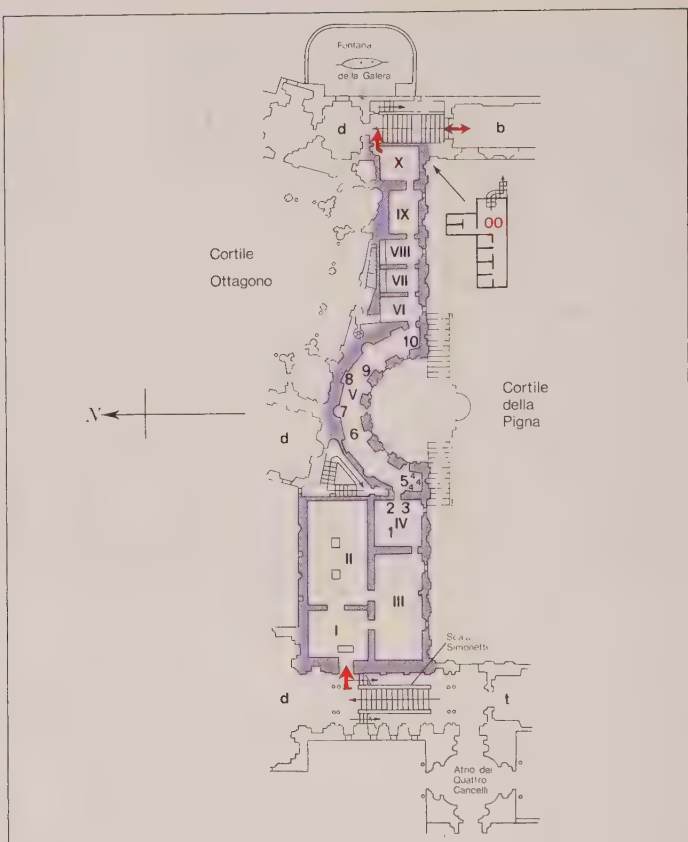
An underground room of a tomb of the Valley of the Kings is reproduced in this room.

To the left, three large basalt sarcophagi, two of which bear inscriptions. The head on the third is from another sarcophagus.

In the show-case, five mummies of various periods.

On the back wall, two white-sandstone sarcophagi, and Canopic vases. The vases contained the viscera extracted from the body before it was mummified.

Delicately painted wooden coffins bearing depictions of funerary rites, reproductions of magic formulas, and passages from the "Book of the Dead".



III

ROOM III

This room retains its original 19th-century decoration, and houses Roman works (2nd and 3rd cent. A.D.) inspired by Egyptian art. Many are from Hadrian's Villa at Tivoli, others from the Temple of Isis in the Campus Martius.

IV

ROOM IV

1 In the centre, show-case containing a *wooden coffin* painted inside and outside. Originally belonging to Queen Hetep-heret-es, it was re-painted and re-used in the Ptolemaic period. Now restored to its original state.

2,3

At the sides of the door leading to Room V, two *statues of the goddess Sekhmet*.

V

ROOM V (HEMICYCLE)

4

Show-cases containing restored *wooden coffins*.

5

In front of the show-cases, statue known as *La Bella*. Though of a late epoch, it retains the grace and delicacy of classical Egyptian sculpture.

6

Throne of a lost statue of Pharaoh Rameses II.

7

At the centre of the Hemicycle, colossus of *Queen Tuia*, mother of

Rameses II; it bears signs of both ancient (nose, chin) and later (legs pedestal) restorations.

Headless statue of a dignitary.

Sandstone head with traces of paint; of a pharaoh of the 11th dynasty, one of the Mentuhotep (20th cent. B.C.).

Three *large statues* in pink granite, Ptolemaic period. The third, at the back, is unfinished; the male figure represents Ptolemy II Philadelphus (258-247 B.C.).

Along the wall opposite the windows, show-cases containing restored mummy cases.

ROOM VI

The decoration and arrangement of exhibits are as they were conceived in the 19th century. Mummies of sacred animals (cat, sparrow-hawk, serpent). Amulets of bronze and various coloured materials. In the central show-case, bronze arm-shaped censer.

A series of scarabs: some were placed in the position of the heart in mummies, some were used as rings, and others commemorate important events (one refers to the excavation of an artificial lake during the reign of Amenofis III, 1405-1370 B.C.).

ROOM VII

A collection of statuettes which were placed in the tomb to act as servants, enabling the deceased to enjoy a hereafter free of domestic problems.

ROOM VIII

In the centre, statuette of a priest carrying a small temple, for this reason known as "Naophoros". It is precious for the script covering the robe and sides of the temple, and describing the life of the priest, who lived in the time of Cambyses, conqueror of Egypt (525 B.C.).

Along the walls, statues of other "neophoroe" of various epochs.

ROOM IX

The show-cases contain papyri of different periods and various scripts. Almost all are of a funerary nature, and contain versions of formulas and prayers known from other sources. Important for their age and for the textual variants they contain.

X, GRASSI ROOM

This room houses the Grassi Collection, donated to Pius XII by Mrs Nedda Grassi, wife of Carlo Grassi, at that time ambassador to Egypt. The collection consists of objects dating from the Coptic period to after the Mohammedan conquest of Egypt.

b - Chiaramonti Museum



Imperial Age portrait busts

When we leave the Grassi Room (X) of the Egyptian Museum we come to a landing, situated at the end of the long corridor designed by Donato Bramante to link the Apostolic Palace (floor of the Borgia Apartment) with the Belvedere Palace, at that time the summer residence of the Pope. Looking right, in the direction of the Apostolic Palace, we can see through the Chiaramonti Museum and the Lapidary Gallery (see p. 34), and as far as the first loggia of the Court of St Damasus.

The Chiaramonti Museum, named after its founder, Pius VII, has changed only slightly in appearance since it was first laid out by Antonio Canova.

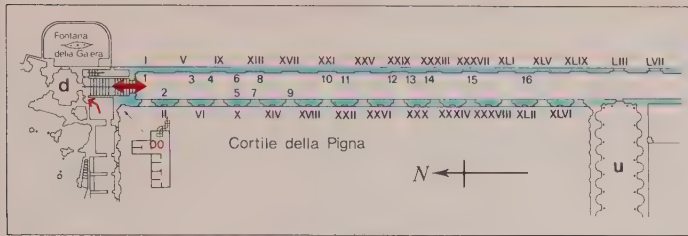
Nearly a thousand pieces of ancient sculpture of every kind are exhibited: statues of gods, portrait statues, pagan altars, architectural ornaments, urns and sarcophagi. The paintings in the lunettes are by artists of the Academy of St Luke, commissioned by Canova to commemorate the impulse given to the fine arts by the pope. The "Museum Claramontanum Piodclementino adiectum", founded by Pius VII in the seventh year of his papacy, is celebrated in a lunette (bay XLI, on the left) painted by Luigi Agricola.

The walls on both sides are divided into bays, each of which is indicated by a Roman numeral.

I. *Sarcophagus of C. Junius Euhodus and of Metilia Acte*; the inscription dates it back to 161-170 A.D. Scenes from the myth of Alcestis, who was willing to die in place of her husband, Admetus. The heads of Admetus and Alcestis are portraits of the deceased. Inv. 1195.

II. Lower shelf: herma of *Hephaestus*, identified by the pilus (conical felt cap). Roman version of a famous statue of Hephaestus by Alcamenes, 430 B.C. Inv. 1211.

VII. Above, on the wall: *fragments of relief depicting Aglaurids and Horae*. Inv. 1284, 1285. Three female figures dancing towards the left, identifiable as the Aglaurid sisters, dispensers of nocturnal dew: Aglauros, Pandroso and Herse (Inv. 1284). Figure moving towards the right, identifiable, by means of other copies, as a Hora (Inv. 1285). Aglaurids and Horae are counterpoised in the composition. Found together on Esquiline Hill. Neo-Attic copy of the time of Hadrian (2nd cent. A.D.) of a 4th-century B.C. model.



X. On the floor: *funeral monument of the miller P. Nonius Zethus*, block of marble with notches for cinerary urns. The reliefs at the sides of the inscription indicate that the deceased was a miller and flour merchant (1st cent. A.D.). Inv. 1343.

XI. Lower shelf: head of *Cicero* (106-43 B.C.), probably a Renaissance work. Inv. 1359.

XII. Above, against the wall: *funerary statue of Cornutus as Saturn*. The inscription reads: "Here am I, Cornutus, sorrowful, with my eight beloved children". The face is a portrait of Cornutus, but the figure—mantled, bearing a sickle in the right hand, surrounded by boys bearing fruit—is a typical representation of Saturn, Lord of the Golden Age. Late Roman Imperial Age (end of 3rd cent. A.D.). Inv. 1369.

XIII. Statue of *Ganymede with eagle*. Roman Imperial Age. Inv. 1376.

XVI. Colossal head of *Athene*, perhaps intended for a statue made of other material. The restored eyes re-create the vivacity of gaze characteristic of ancient works. The model of this Roman copy (of the time of Hadrian) is thought to be Phidias' *Athena Promachos* (5th cent. B.C.). Inv. 1434.

XXI. Statue of *Tiberius* (emperor 14-37 A.D.) seated. Statuary type frequently adopted in representations of Jupiter. Inv. 1511.

XXIII. Lower shelf: *fragmentary relief with Penelope seated*. The theme of the faithful Penelope has been handed down to us in numerous works; it is identified by the inscriptions accompanying some of these, as well as by its constancy. The fragment belongs to a Boeotian funerary relief (c. 450 B.C.). Inv. 1558.

XXIX. Colossal head of *Augustus* (died 14 A.D.), from *Veii*. Inv. 1639.— Colossal head of *Tiberius* (emperor 14-37 A.D.), from *Veii*. Inv. 1642.

XXXI. Above, on the wall: *relief with three Graces*. The interpretation is based on iconographic tradition: Charis, the central figure, always wears a diadem. Cult of the Graces at the entrance to the Acropolis; this copy may be of the Propylaea of the Athenian Acropolis. The original dates back to about 470 B.C., this copy to the late 1st century B.C. Inv. 1669.

XXXVII. Statue of *Hercules* leaning on his club, the lion skin over his left forearm. The original would appear to belong to the school of Lysippus (4th cent. B.C.). Inv. 1771.

XLIII. On the floor: statuette of *Ulysses*, part of a group representing the Cyclops episode; here the hero offers a drink to Polyphemus. Roman work (1st cent. A.D.) inspired by Greek models. Inv. 1901.

The next museum, the Lapidary Gallery, may be visited by scholars by request. To continue our tour of the Museums, we must now return to the entrance of the Chiaramonti Museum. From here we enter the Pio-Clementine Museum (p. 35).



c - Lapidary Gallery



Early Christian epigraphs

Scholars may visit the gallery by request.

The gallery occupies the first section of Bramante's Corridor, which links the ancient Apostolic Palace to the Belvedere Palace. The collection, once situated in the section of the corridor now occupied by the Chiaramonti Museum, was begun by Clement XIV, continued by Pius VI, and greatly enlarged by Pius VII, who established it in its present location, formerly an open loggia.

The confrontation of Christian and "profane" epigraphical testimonies, for the purpose of extolling the former, was a guiding theme of the 18th-century renovation of the apostolic museums. As far back as the beginning of the 18th century, Marc'Antonio Boldetti had suggested to Clement XI that a gallery of this kind be set up in the opposite wing of the Court of the Belvedere. The inscriptions housed in this gallery number more than 3000. They were arranged by theme by Gaetano Marini: Christian inscriptions are displayed along the wall on the Court side, and pagan inscriptions along the opposite wall. The latter are grouped by public office (emperors, consuls, magistrates, etc.).

The Vatican epigraphical collection, which also includes those of the former Lateran museums and of the Pio-Clementine Museum, is undoubtedly the richest and most important in the world.



The Laocoön group (by the Rhodes sculptors Hagesandros, Athanodoros and Polydoros, 1st cent. A.D.), detail

Pius VI provided a monumental entrance for the ancient museum of sculpture, the only one of its kind, in the form of the Atrium of Four Gates (see p. 27: 7). From there one went up the Simonetti Stairway, entered the Greek Cross Room, and passed through to the Round Room, the Room of the Muses, the Room of the Animals, and thence to the ancient Court of the Belvedere Statues, the present Octagonal Court. In order to regulate the flow of "traffic", visitors are now required to follow the contrary route, i.e. from Room XII (Square Vestibule) to Room I (Greek Cross Room).

XII, SQUARE VESTIBULE

This was the entrance-hall of the old Clementine Museum. In fact, the words MUSEUM CLEMENTINUM appear on the architrave, with "tromp-l'oeil" (illusionistic) arch, on the opposite wall. In fronte of the wall are busts of the founders of the museum: on the left, *Clement XIV*, who, with the purchase of the Fusconi and Mattei collections in 1770, determined the new arrangement of the museum in the Belvedere Palace; on the right, *Pius VI*, who enlarged and completed the museum.

In the niche in the left wall: *sarcophagus of Lucius Cornelius Scipio the Bearded* (consul in 298 B.C.), in grey tufa; from the Scipio Tomb on the Appian Way. Burial rather than cremation appears to have been the custom in the Scipio family (as it was in contemporary Southern Etruria). The shape of the sarcophagus indicates a Greek-Hellenistic influence. The inscription, in archaic Latin verses, contains a eulogy of the deceased, and a description of his career and achievements. Inv. 1191.

On the opposite side, in the window-space: base with scenes from Trojan and Roman legends, the so-called *Casali altar*, gift of the Casali family to Pius VI. The inscription within the wreath of oak leaves, on the front, informs us that the monument was dedicated by Ti. Claudius Faventinus. Reliefs: front, Mars and Venus; back, legend of Romulus and Remus; sides, Trojan myths. The character and style of the figuration indicate a work of about 200 A.D. Inv. 1186.

XII

1

2

3

4



IX

X

1

2

XI

This small room gives access to the Bramante Stairway, built by Julius II in the early 16th century to provide an external entrance which could be ridden up on horseback to the palace. The spiral stairway is built within a square tower (it may be visited by request). In accordance with the principles of Vitruvius, the columns are of three types: Tuscan in the first part, Ionic in the second part, and Corinthian in the third part. At the base of the tower is the Fountain of the Galley, so named for the small lead galley (water spouts from its guns) placed there during the papacy of Clement IX. The fountain was made by Carlo Maderno for Paul V.

1

Above, on the wall: panels of a mosaic with circus and arena scenes.



We return to the Round Vestibule (IX), from which, on the right, we enter the Octagonal Court.

VIII, OCTAGONAL COURT

VIII

The internal court of the Belvedere Palace, originally square in shape and planted with orange trees, is the heart of the museum. It was here that Cardinal Giuliano della Rovere, who in 1503 became Pope Julius II, placed his ancient statues. His famous Apollo Belvedere was named after this palace. He also acquired other significant works such as the Laocoön group. In 1772 Clement XIV commissioned Michelangelo Simonetti to build the portico. In this way the court assumed its present octagonal shape. In the early 19th century Antonio Canova had the four corner-sections walled up; these dividing walls were pulled down in 1957.

On the left side of the portico, against the wall: *fragment of relief with subject from Roman history*, representing an attendant ("popa") leading a large bull; late Republican Age. Inv. 996.

1

In the centre, above the entrance: *frieze with Dionysian procession*: Bacchus and followers return from a banquet. Late Hellenistic work from Campania, 1st century B.C. Inv. 977.

2

Still to the left, proceeding clockwise:

CABINET OF THE APOLLO

The *Apollo Belvedere*, a Roman copy (c. 130-140 A.D.) in marble of a Greek bronze (c. 330-320 B.C.), probably by Leochares, which once stood in the Agora of Athens (Pausanias, 1, 3, 4). Julius II brought this statue, which was known as far back as the 14th century, from his palace near San Pietro in Vincoli to the Belvedere Court of the Statues. The hands, removed in 1924, were made by Giovanni Angelo da Montorsoli in 1532. The god, "he who strikes from afar", held a bow in his left hand, as a symbol of his role as avenger. In his right hand he presumably held an arrow, taken from his open quiver. The cloak draped over his shoulders and left arm emphasizes his radiant, youthful figure, the maximum expression of the nobility and purity of the Apollonian being. "Thus the gods dispose that poor mortals must live in anguish, but they themselves are not touched by pain", writes Homer (Iliad 6, 138 and 24, 525). Hölderlin remarked of this statue, "...the eyes observe with silent, eternal light". Johann Joachim Winckelmann wrote, "Of all the works of antiquity that have escaped destruction, the statue of Apollo represents the highest ideal of art". Inv. 1015.

3

On the south side of the court, in the central niche: *plaster cast of the Laocoön*, with arm extended and raised, according to the restoration carried out by G.A. da Montorsoli in 1532 for Clement VII.

4

CABINET OF THE LAOCOÖN

The *Laocoön group*, in marble, was found on 14 January 1506 near the "Seven Halls" on Esquiline Hill (Domus Aurea area). In his Natural History (XXXVI, 37), Pliny the Elder, who died in the eruption of Vesuvius in 79 A.D., wrote of this statue that it was the work of the Rhodes sculptors Hagesandros, Athanodoros and Polydoros, that it stood in the palace of the emperor Titus, and that it was to be preferred to all other works of sculpture or painting. When it was discovered, the statue was recognized from the ancient writer's description. Julius II purchased it on 23 March 1506, and had it brought here.

5

Laocoön, the priest of Apollo, and his two sons are locked in the coils of two serpents, on the steps of an altar. Laocoön's chest rises and swells as he vainly attempts to tear away the head of the serpent that is about to bite him on the hip. The other serpent has already sunk its fangs into



the side of the younger son, who collapses in agony, while the elder son attempts to free himself from its coils. Virgil describes the episode in detail (Aeneid II, 199-233): the Trojan priest Laocoön had warned his compatriots against the wooden horse, left by the Greeks as "an offering to Athene", and had hurled his lance at it. This angered Athene, who sent serpents to kill Laocoön. Misinterpreting the omen, the Trojans ignored Laocoön warning, and dragged the wooden horse into the city. Only Aeneas understood the true significance of the omen, and he and his family saved themselves by fleeing to Italy where Aeneas founded Lavinium, and his son Alba Longa. As far back as Caesar's time the legendary Trojan ancestry of the gens Julia had been used as a political argument. Augustus made the legend the keystone of his empire, using it to legitimize his claim to the throne. The Laocoön group, which Pliny saw in the imperial palace, was probably commissioned by the emperor in the second half of the first century A.D., and made in Rome by the Rhodes sculptors. The flexed right arm was discovered by Ludwig Polak in 1905; it proved to belong to the figure of Laocoön, and was placed on the statue during the last restoration, in 1957-60. Since the significance of this sculpture is not limited to its merits as a work of art, but also includes its history, Montorsoli's old reconstruction has been preserved in the plaster cast near by.

- 6 Under the portico, near the exit: *sarcophagus depicting battle between Greeks and Amazons*, about 160-170 A.D. Inv. 896.
- 7 Above, on the wall: *front of a sarcophagus with columns and three aedicules*. In the centre, the deceased; at the sides, she takes part in the teaching of philosophers. About 240 A.D. Inv. 871.
- 8, 9 At the sides of the exit are two *Molossi*, Roman copies (Imperial Age) of Hellenistic originals of the 3rd century B.C. Inv. 872, 897.
- 10 On the wall: *fronte of a columned sarcophagus* with representation of funeral edifice with open door (centre). About 250 A.D. Inv. 866.

CABINET OF THE HERMES

- 11 Statue of *Hermes* (once thought to be of Antinous). Roman copy from the time of Hadrian of a Greek original in bronze (late classical period, 4th cent. B.C.), found near Castel Sant'Angelo. The lithesome posture, and travelling cloak thrown hastily over the left shoulder are sufficient in themselves to remind one of the messenger of the gods; definitively identified by means of other copies, some from tombs, in which the god served as "Psychopompos", guide of the dead to the underworld. Inv. 907.
- 12 Proceeding left: *sarcophagus with battle of Amazons*; in the centre, Achilles with headpiece, Penthesilea dying. 3rd century A.D. Inv. 933.
- 13 Opposite, in the passage leading to the court: two *fragments of a large bath-shaped sarcophagus*, with groups of fighting animals on both side. 3rd century A.D. Inv. 922.
- 14 In the central niche, on the left: statue of *Venus Felix*, copy of the Aphrodite of Cnidos by Praxiteles (see p. 42: VII/2), with portrait head reminiscent of the young Faustina of about 170 A.D. According to the inscription on the plinth, the statue was dedicated to Venus Felix by Sallustia and Helpidus.
- 15 Proceeding left: *sarcophagus of a condottiere*. Here the theme of "clementia" (mercy shown by the victor to the vanquished) is represented as one of the great Roman virtues. About 180 A.D. Inv. 942.

CABINET OF CANOVA

When Napoleon took the most important works of the museum to Paris, Pius VII bought three of Antonio Canova's statues (made around 1800), and exhibited them here:

Perseus triumphant with the head of Medusa. Inv. 969.

The boxers *Kreugas* and *Damoxenos*. According to Pausanias (8, 40, 3-4), the two engaged in a boxing match at Nemea, the outcome of which was uncertain; Damoxenos consequently stabbed his opponent in the abdomen, and tore out his intestines. The referee disqualified Damoxenos, and declared the dead Kreugas the winner. Inv. 968, 970.

On the entrance side: *Bacchic sarcophagus in the shape of a bath*; pairs of dancing satyrs and maenads, with thyrsi. Mid-2nd century A.D. Inv. 987.

Above, on the wall: *relief from a very large sarcophagus*, with representation of a port. The heroized figure of the dead man appears in the centre, dominating the background. His wife, represented as Venus, sits in front of him. Both portrait heads are unfinished. Mid-3rd century A.D. Inv. 973.

Crossing the Octagonal Court, we return to the two Molossi flanking the passage to the next section.

IV, ROOM OF THE ANIMALS

This room takes its name from the statues of animals exhibited here. Most of them have been so extensively and freely restored by Francesco Antonio Franzoni that they may be almost considered his own works.

In the floor, ancient mosaics. Passage floor: ornamental mosaic in black and white, with eagle and hare; 2nd century A.D. Right and left wings: groups of twelve panels, joined together with plaited ribbons, representing still-lives. Early 4th century A.D.

South wing (to the left):

Marine centaur with nereids and cupids, a flat composition in which the external contour is emphasized. 1st century B.C. Inv. 464.

Statue of *Meleager*, hero of the Calydonian Boar-hunt, with dog and boar's head. Roman version (c. 150 A.D.) of a Greek original of the 4th century B.C., probably by Skopas. Inv. 490.

North wing (to the right):

Mithras group representing the killing of the primigenial bull (symbol of the procreative force) by the Persian god Mithras. As Creation begins with the bull's blood, the scorpion, serpent and dog (evil spirits) try to prevent the sacrifice. 2nd century A.D. (Cf. p. 131: IV/23) Inv. 437.

On the wall, two *panels of a mosaic with landscapes*, from Hadrian's Villa (Cf. floor mosaics in the Room of the Masks, p. 42: VII). Inv. 421, 423.

Crab in green porphyry, an extremely rare stone. Inv. 393.

V, GALLERY OF STATUES

This gallery was once an open loggia on the lower floor of Innocent VIII's Belvedere Palace, built by Jacopo da Pietrasanta from a plan by Antonio del Pollaiuolo. Under Clement XIV it was changed into a sculpture gallery (1771) by Alessandro Dori. Under Pius VI, in 1776, the gallery was enlarged and joined to the Room of the Animals (which necessitated the pulling down of a chapel frescoed by Andrea Mantegna).

On the left, in front of the niche at the end of the gallery:

V
1

Statue of *sleeping Ariadne* (once thought to be of Cleopatra). Ariadne, abandoned by Theseus, sleeps and awaits the divine appearance of Dionysus. A much admired copy of a Hellenistic original (2nd cent. B.C.). Inv. 548.

2

Serving as a base to the above: *sarcophagus depicting a struggle between giants with serpent-like legs, and gods* (the latter not shown). Late 2nd century A.D. Inv. 549.

3, 4

Two *ornamental candelabra* from Hadrian's Villa, 2nd century A.D. On the bases, figures of gods in relief: *Jupiter* (Zeus) with sceptre and thunderbolt; *Juno* (Hera) with sceptre; *Mercury* (Hermes) with ram. Inv. 547. *Mars* (Ares) with helmet and lance; *Venus* (Aphrodite) with flower; *Minerva* (Athena) with parade helmet, shield and serpent. Inv. 551.

Turning our backs to the Ariadne, on the right:

5

Statue of *Hermes "Ingenui"* (name inscribed on the base, indicating either the sculptor or the dedicator), 2nd-century Roman version of a Greek original of the 5th century B.C. Attributes: "kerykeion" (herald's staff), lyre, and wings in the hair, above the temples. Inv. 544.

6

Eros of Centocelle (on the Via Labicana). Identified from the marks on the back where wings were once attached. Roman copy of a Greek original (Peloponnesian school, early 4th cent. B.C.). Inv. 769.

7

On the left side of the gallery: statue of *resting satyr*, modest copy of the famous statue attributed to Praxiteles, 4th century B.C. (cf. copies p. 118: 1/23-25, and p. 104: 8.) Inv. 561.

Back to the right side of the gallery:

8

Head and torso of a triton (water deity), Hellenistic period (2nd cent. B.C.). Inv. 765.

9

Statue of *Apollo "Sauroktonos"* ("he who kills the lizard"). Roman copy of a Greek original, in bronze, by Praxiteles, of about 350 B.C. From the Palatine. A charming work in which the god is shown blissfully absorbed in his innocent game, perhaps an allusion to Apollo's struggle with the monster Python, or to his healing powers. Inv. 750.

10

Statue of *wounded Amazon*. Copy of a bronze (the so-called Mattei Amazon) by Phidias of about 430 B.C., dedicated to Artemis of Ephesus. According to Pliny the Elder (Nat. Hist. XXXIV, 53), this work originated from a competition among artists. (Cf. p. 103: 3.) Inv. 748.

11

Seated portrait statue of *Posidippus*, famous Greek dramatist (died 250 B.C.), identified from the inscription on the base. Copy from an original of about 250 B.C. From Viminal Hill (found together with the next work, Inv. 588). The face has been extensively remodelled. Inv. 735.

12

On the other side of the passage: seated portrait statue, the so-called *Menander*, found together with the preceding work. Not yet satisfactorily identified. Head extensively remodelled. Inv. 588.

VI

VI, ROOM OF THE BUSTS

This room is divided into three sections (indicated by Roman numerals) by three arches, each of which rests on two columns of ancient yellow marble.

SECTION I

1

Left: portrait group (commonly known as *Cato and Portia*) of Gratiidia M.L. Chrite and M. Gratiidius Libanus, identified from an inscription no longer preserved. Busts of a Roman couple "dextrarum iunctio". From a tomb of the late 1st century B.C. Inv. 592.

Between the windows: *votive offerings* of the sick; rib cage and open abdomen. Prayer for recovery, or thanksgiving for "grace received". Inv. 597, 599.



SECTION II

On the left, beyond the small room, lower shelf:

Head of the *child Caracalla* (the bust is modern), son of Septimius Severus, and his successor (211-217 A.D.); probably made shortly after 193 A.D. as a portrait of the future heir. Inv. 646.

Bust of a *boy dressed as commander-in-chief of the army* (distinguished by the "cingulum"), probably Diadumenianus (assassinated 218 A.D.), son of the emperor Macrinus. Inv. 648.

SECTION III

In the niche at the back: statue of *Jupiter Verospi* (named after the Verospi Palace, where it was formerly exhibited) on a throne; in his left hand is a sceptre (reconstruction), in his right a thunderbolt. 3rd century A.D., after the cult statue in the Temple of Capitoline Jupiter (a chryselephantine work—gold and ivory—by Apollonius, made after 85 B.C.). Inv. 671.

In front of the statue: *celestial globe* with stars and zodiac. Inv. 784.

SECTION II

Side opposite the window:

Lower shelf, on the left: head of *Menelaus* with parade helmet. Copy from the time of Hadrian of the celebrated group representing Menelaus with the body of Patroclus. 2nd century A.D. From Hadrian's Villa. Inv. 694.

Upper shelf, centre: basalt bust of *Serapis*, copy of the cult statue, by Bryaxis, in Alexandria (4th cent. B.C.). A syncretic deity embodying Osiris and Apis, Jupiter and Pluto. Inv. 689.

SECTION I

Side opposite the windows: portraits of Roman emperors.

Lower shelf, from left to right:

Head of *Julius Caesar* (assassinated 15 March 44 B.C.). Inv. 713.

Head of *Augustus* (died 14 A.D.) with crown of thorns, badge of the "Fratelli Arvali" religious fraternity. Inv. 715.

Head of *Titus* (emperor 71-81 A.D.). Inv. 721.

Bust of *Trajan* (emperor 98-117 A.D.). Inv. 724.

Upper shelf, from left to right:

Head of *Antonius Pius* (emperor 138-161 A.D.) on a bust not belonging to it. From Hadrian's Villa. Inv. 703.

Bust of *Marcus Aurelius* (emperor 161-180 A.D.), from Hadrian's Villa. Inv. 704.

Bust of *Lucius Verus*, colleague of Marcus Aurelius in the "imperium" from 161 to 169 A.D. Inv. 705.

Bust of *Commodus* (emperor 176-192 A.D.). Inv. 706.

Bust of *Caracalla* (emperor 211-217 A.D.). Inv. 711.



VII, CABINET OF THE MASKS

The tower-like buttress from Innocent VIII's Belvedere Palace was included in the museum in 1780. The floor is decorated with four panels of an ancient mosaic with representations of masks, from which the room takes its name. Three of the panels depict theatrical masks, and the fourth an idyllic landscape with grazing animals, and a small sanctuary. They were found in 1779, together with the mosaics in the Room of the Animals (see p. 39: IV), in Hadrian's Villa near Tivoli, and date back to the 2nd century A.D.

The frame, ornamented with elements from the coat-of-arms of Pius VI, was made in the same period in which the mosaics were brought to this room. On the ceiling are mythological scenes painted by Domenico de Angelis: the Judgement of Paris, the Awakening of Ariadne, Diana and Endymion, Venus and Adonis.

Starting from the right, and proceeding counter-clockwise:

- 1 Statue of the *crouching Venus*, Roman copy of a famous work by Doi-dalsas of Bythnia (3rd cent. B.C.). The goddess of love is shown crouching under a spout of water, intent on her bath. Inv. 815.
- 2 Statue of the *Venus of Cnidos*, Roman copy of the famous cult statue (sanctuary of Cnidos) carved by Praxiteles in the mid-4th century B.C. This work was famous in its day (Pliny, Nat. Hist. XXXVI, 20), and is known to us through copies, though none of these attains the high artistic standard of the original. This is the first example of a cult statue in which the goddess of love appears in the nude. Serene and imperturbable, her clothes draped on the bath, she seems unconscious of the presence of any onlooker. Inv. 812.
- 3 *Group of the three Graces*, a 2nd-century A.D. Roman copy of a late Hellenistic work, whose charm consists of the interplay of variation and repetition. Inv. 810.
- 4 Statue of *satyr* in red marble; from Hadrian's Villa. 2nd century A.D. Inv. 801.

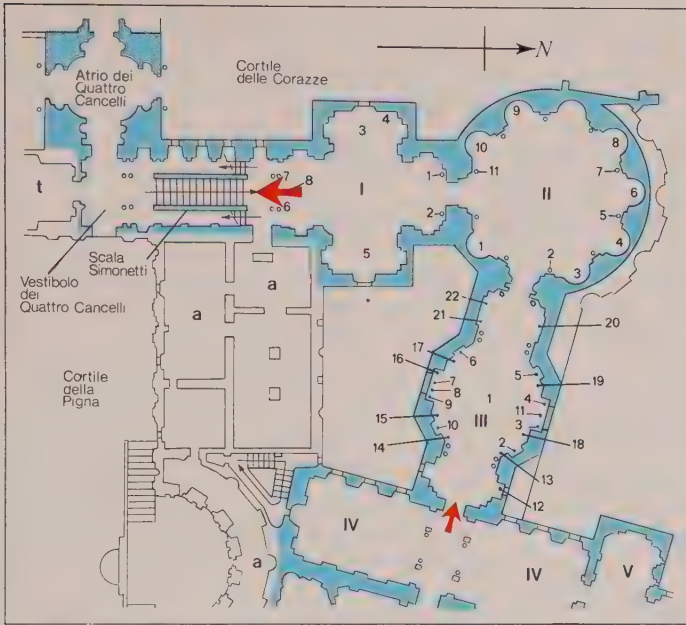
To reach the Room of the Muses, we now return to the Room of the Animals, and go through the door on the right (opposite the door leading to the Octagonal Court).

III, ROOM OF THE MUSES

This room was built by Michelangelo Simonetti in about 1780. The ceiling frescoes, the work of Tommaso Conca, depict Apollo, the Muses and poets, forming a thematic link with the statues exhibited here (see below).

- 1 The *Belvedere Torso* (neo-Attic, 1st cent. B.C.) was placed in this room in 1973. The muscular figure is seated on an animal skin spread over a rock, on which are inscribed the words "made by Apollonius, Athenian, son of Nestor". The remaining fragments of the animal's head can be seen on the left thigh. According to the traditional interpretation, this is a lion's head, and consequently the figure that of Hercules, though the names of Marsyas, Skyron, Poliphemus and Philoctetes have also been suggested. Found in the 15th century, the statue was first kept in the Colonna Palace, and then moved to the Belvedere garden during the papacy of Clement VII. It was much admired by Renaissance artists, especially Michelangelo. Inv. 1192.

Against the walls are seven statues of Muses, and one of Apollo, their leader; found near Tivoli in 1774, in the so-called Villa of M. Brutus, 2nd century A.D.



On the right side of the room: *Melpomene* (tragedy), Inv. 299; *Thalia* (comedy), Inv. 295; *Clio* (history, epic), Inv. 291; *Polyhymnia* (mime, song), Inv. 287.

On the left side of the room: *Erato* (hymns, love songs), Inv. 317; *Calliope* (heroic song, elegy), Inv. 312; *Apollo Citharedos*, "master" of the Muses, Inv. 310; *Terpsichore* (dance), Inv. 308.

From other sites: *Euterpe* (flutes, tragic choir), Inv. 303; *Urania* (astronomy), Inv. 293.

The room also contains Roman copies of portraits of famous Greeks. To the right of the entrance:

Less than life-size bust of *Sophocles*. On the lower edge, traces of the inscription bearing the name. Discovered in 1777, in the garden of the Conservatory of the Mendicants (near Constantine's basilica). The inscription on this portrait made it possible to identify the statue from Terracina exhibited in the Gregorian Profane Museum (cf. p. 116: I/8). Inv. 322.

Head of *Epicurus* (died 270 B.C.) on a modern herma; philosopher, founder of the Epicurean school. Inv. 301.

Opposite:

Head of *Euripides* (died 406 B.C.), from an original of about 330 B.C. Inv. 302.

Herma of *Plato* (died 347 B.C.). The inscription "Zenon" may be modern. Inv. 305.

Socrates (condemned to death 399 B.C.); from the Quintili Villa on the Appian Way. Identified from the Silenus-like features, as described by Alcibiades in Plato's "Symposium". Inv. 314.

Homer (2nd half of the 8th cent. B.C.), *Epimenides* type. Identified from the blindness of the subject represented. Copy of a Greek work of about 460 B.C. Inv. 315.



The following portrait hermae of famous Greek poets, philosophers and orators (Roman copies of Greek works) are from the same Roman Villa where the statues of the Muses and Apollo were found.

On the right side of the room:

18

Aischines (died 314 B.C.), famous Attic orator, adversary of Demosthenes; identified from the inscription. Inv. 297.

19

Antisthenes (died c. 365 B.C.), founder of the Cynic philosophical school; identified from the inscription. Inv. 288.

20

Pericles (died 429 B.C.) with Corinthian helmet of the commander-in-chief of the army ("strategos"); identified from the inscription. Copy of a work by Kresilas (c. 430 B.C.). Inv. 269.

Opposite:

21

Periander (7th-6th cent. B.C.), son of Cypselus, tyrant of Corinth; identified by the inscribed motto, "Practice is all". Inv. 276.

22

Bias (6th cent. B.C.), one of the Seven Sages, contemporary of Croesus; identified by the inscribed motto, "The greater part of mankind is wicked". Inv. 279.

II

II, ROUND ROOM

This round, domed room (external diameter of dome about 21.6 m, height about 22 m), a Pantheon-inspired masterpiece by Michelangelo Simonetti, was built in about 1780. The floor is decorated with ancient mosaics from Otricoli: scenes of battle between Greeks and centaurs; marine animals with nereids and tritons. In the centre of the room, a large monolithic basin in porphyry, 13 m in circumference, from the Domus Aurea.

1

In the niche to the left of the entrance: togated statue of the *Genius of Augustus*; a fold of the toga covers the head for the sacrificial act; in the left hand, a cornucopia (right arm with patera is restored). Inv. 259.

To the right of the entrance, proceeding counter-clockwise:

2

Colossal head of *Jupiter of Otricoli*, a Roman version of a well-known Greek representation of Zeus of the 4th century B.C. Inv. 257.

3

Colossus of *Antinous* (cf. below: 7) with attributes of the Dionysius-Osiris cult: ivy wreath, band, mystic cist (near the left foot), and pinecone on the head (perhaps better identified as "Uraeus"). Inv. 256.

4

Statue of a goddess, restored as *Demeter*; Roman copy of a Greek work of about 420 B.C. (school of Phidias). Inv. 254.

5

Colossal head of *Hadrian* (emperor 117-138 A.D.), from his mausoleum (Castel Sant'Angelo). Inv. 253.

6

Colossus of *Hercules* in gilded bronze, late 2nd century A.D. Discovered in 1864 near the Theatre of Pompey, where it had been carefully buried. The stone slabs that covered its grave were inscribed with the words "Fulgor Conditum Summanium", indicating that the statue was struck by lightning, and buried on the spot. Attributes of Hercules: club, lion skin, and apples of the Hesperides. Inv. 252.

7

Colossal bust of *Antinous*, a young favourite of Hadrian; after his death (he drowned in the Nile in 130 A.D.) he was deified by the emperor. From Hadrian's Villa. Inv. 251.

8

Statue of a goddess, the so-called *Hera Barberini*; Roman version of a

late 5th-century Greek work attributed to Agorakritos, pupil of Phidias. Inv. 249.

Statue of *Claudius* dressed as Jupiter; from Lanuvium. C. 50 A.D. Inv. 243.

Statue of *Juno Sospita*, an Italic divinity of Lanuvium. Probably a cult statue of the 2nd century A.D. Inv. 241.

Colossal portrait of *Plotina* (died 122 A.D.), wife of Trajan. The size of the portrait suggests that it was made on the occasion of her deification (129 A.D.). Inv. 240.

I, GREEK CROSS ROOM

The name of this room comes from its design in the form of a Greek cross, i.e. a cross with four equal arms. The room was built by Simonetti in about 1780, during the papacy of Pius VI, as the entrance-hall of the MUSEUM PIUM, which appears in large letters on the architrave above the portal leading to the Round Room.

The passage is flanked by two *Egyptian-style statues*, architectural supports ("telamones") modelled along the lines of the Pharaoh or Osiris type. From Hadrian's Villa. Red granite, 2nd century A.D. Inv. 196, 197.

In the floor, centre: mosaic with bust of Athene, from Tusculum, 3rd century A.D., in a sumptuous 18th-century frame.

Right wing:

Sarcophagus of Constance, daughter of Constantine; porphyry, 350-360 A.D. From Santa Costanza on the Via Nomentana. The relief depicts cupids harvesting grapes; on the long sides, two peacocks; a ram and a cupid with garland (Dionysian tradition). Inv. 237.

Statue of *Augustus* (ruled 31 B.C.-14 A.D.), from *Otricoli*, based on the "Diomedes" model of 5th-century B.C. Greek sculpture. Inv. 181.

Left wing: *sarcophagus of St Helen*, mother of Constantine; porphyry, early 4th century A.D. From the Tomb of St Helen on the Via Labicana (Tor Pignattara). Victorious Roman cavaliers, and prostrate, enchained barbarians. Extensively restored, especially the heads and portrait busts in the upper corners. Presumably not made for Helen, but for her husband, Constantinus Chlorus. Inv. 238.

At the sides of the exit: two *reclining sphinxes* in reddish-grey granite. Roman Imperial Age (1st-3rd cent. A.D.). Inv. 236, 239.

In the floor, between the sphinxes: *coloured mosaic with a basket of flowers*, modern copy of a 2nd-century A.D. original from the Appian Way, now in the vestibule leading to the Gregorian Profane and Pio Christian museums (see p. 115).

To reach the Gregorian Etruscan Museum from here, we proceed through the exit (between the two sphinxes), and up the next flight of the Simonetti Stairway.

e - Etruscan Museum



Gold fibula (2nd half of the 7th cent. B.C.)

This museum was founded by Gregory XVI, and inaugurated 2 February 1837. Most of the artefacts on display came from private excavations carried out in necropolises of Southern Etruria (now part of Latium) by permission of the Vatican State. They were purchased by the Camerlingate, on the proposal of the General Consultative Commission for Antiquities and Fine Arts, and on the basis of the right of pre-emption guaranteed to public collections by the Pacca Edict of 1820. After the end of the Vatican State, and of its jurisdiction over Southern Etruria, the museum grew only sporadically, though the additions made were significant ones, such as the Falcioni Collection, purchased in 1900, Benedetto Guglielmi's donation to Pius XI in 1935, and Mario Astarita's donation to Paul VI in 1967.

A large collection of Greek and Italic (Greek-colonized southern Italy) vases (see p. 62), and a smaller one of Roman antiquities (Antiquarium Romanum) from Rome and Latium (see p. 56) form an integral part of the museum. The vases of the first collection are of great importance to the history of ancient ceramics, though their original archaeological context has been long destroyed (by the manner in which 18th- and 19th-century excavations were conducted). They are exhibited apart, in the rooms looking on to the Court of the Pigna (these rooms are parallel to, and intercommunicate with certain sections of the Etruscan Museum proper). For this reason, those who wish to visit the Vase Collection after having visited the Etruscan Museum and the Rooms of the Greek

Originals (see p. 58), must approach it from the Room of the Italiot Vases, XIV, proceeding contrary to the chronological and typological sequence of the exhibits, i.e. from Room XIV to Room XI.



plan
→

On occasion, visitors may be required to follow an itinerary different from that described in this guide.

The central rooms of the Etruscan Museum (Rooms V-X, and Rooms I-III the Greek Originals) occupy the first floor of the Belvedere Palace; Rooms I-IV and those housing the Vase Collection (XI-XV) are in the building annexed to it by Pius IV.

I, ROOM OF THE SARCOPHAGI

Monuments of various kinds (sarcophagi, urns, free-standing sculpture, reliefs, cippi, inscriptions, etc.), places of origin (Chiusi, Vulci, Cerveteri, Orte, Palestrina, etc.), and periods (6th-1st cent. B.C.) are gathered here. Their only common denominator is the material of which they are made, the modest local stone—varieties of tufa, or travertine, and sandstone—preferred by Etruscan sculptors and stone-cutters for the ease with which it can be cut. Its aesthetic shortcomings were concealed by the heavy use of stucco-work and polychromy, now almost completely lost. Within this typically 18th-century arrangement of artefacts by material, others are soon evident: quality and state of preservation (sarcophagi and sculpture), mythological content (sarcophagus reliefs), and epigraphical interest (inscriptions).

The description begins with the group of sarcophagi in the centre of the room.

In front of the entrance: *sarcophagus in "nenfro"* (local variety of tufa) with scenes of the *Atridae* saga on the front, and scenes of the Theban saga on the back. The lid, which does not belong to the sarcophagus, represents the deceased reclining (though the position of the limbs is that of a standing figure), holding a scroll. From Tarquinia, 2nd century B.C. Inv. 14561.

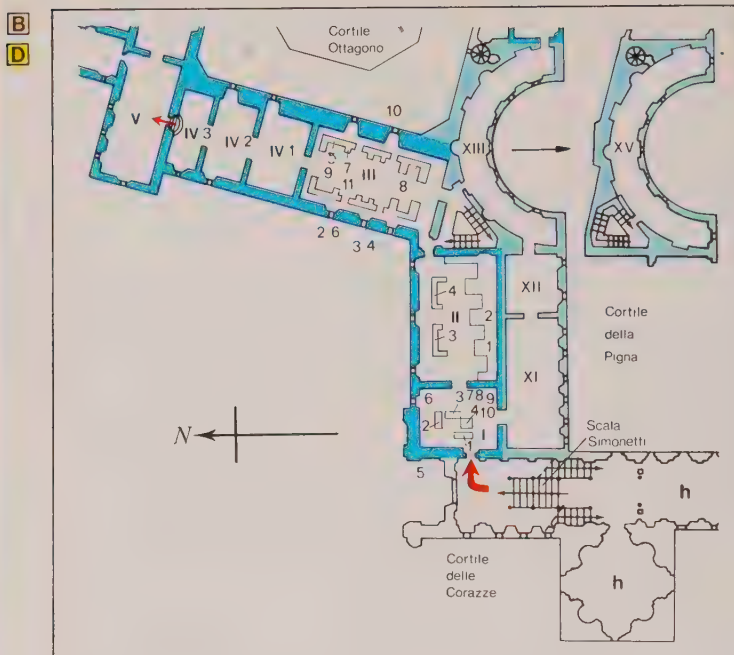
Proceeding clockwise, we come to:

Limestone sarcophagus with polychrome relief. The figure on the lid, which is decorated at both ends in roof fashion, is a representation of the deceased; the two decorated sides of the coffin depict a funeral procession. Attic-influenced Etruscan work (late 5th cent. B.C.). Found together with three other sarcophagi made of the same stone, in a chamber tomb, the walls of which were originally painted. From Cerveteri. Inv. 14949.

Nenfro sarcophagus "of the magistrate". On the front, the last voyage of the deceased, who appears on the biga (charriot), preceded by two togated figures bearing "fasces". The inscription on the upper list gives the name, the "cursus honorum", and the age of the dead man, and directions pertaining to inhumation rites. The lid does not belong to the sarcophagus. From Tuscania, 3rd century B.C. Inv. 14950.

Nenfro sarcophagus with representations of the slaying of the Niobids on the front; left side, battle of the Centaurs; right side, Achilles with the body of Hector. From a large dynastic tomb at Tuscania; found together with another 26 sarcophagi (2nd cent. B.C.). Same manufacture as Inv. 14561 (see above: 1). Inv. 14947

To the left of the entrance:



Left: “bilingual” stele from Todi. Rectangular sepulchral slab in travertine, bearing on both faces a text in Latin and Gallic (written in a special alphabet derived from Etruscan). It mentions the building of the tomb of a certain Ategnatos, son of Drutos, by his younger brother, Coisis. From Todi, 2nd half of the 2nd century B.C. Inv. 14958.

In front of the window: sandstone statuette of a female figure. The bare breast suggests that the figure is a representation of a “Lasa” (Etruscan female demon, in this case of the underworld), rather than of the dead woman. This statuette, from a tomb near Chiusi, is one of the most charming creations of Greek-inspired Etruscan sculpture; even the unpretentious stone underlines the delicacy and submissiveness of the waiting girl. 3rd/2nd century B.C. Inv. 14951.

In the corner opposite the window:

Left: two *nenfro* busts of horses. From the entrance to a tomb at Vulci. The theme of the tomb as the home of the deceased here gives way to that of the funeral ceremony and the voyage to the underworld. 4th/3rd century B.C. Inv. 14953, 14954.

Right: two *lions in nenfro*, from a Vulci tomb, where they were placed to guard the entrance, an act revealing the belief in the continued existence of the deceased within the tomb. Late 6th century B.C. Inv. 14955, 14956.

II, ROOM OF THE REGOLINI-GALASSI TOMB

Above, frescoes by Federico Barocci and Taddeo Zuccari depicting scenes from the life of Moses (1563).

The artefacts exhibited here form the nucleus of the Gregorian collection, and were found in 1836-37 during the excavation of the necropolis of the Sorbo, south of Cerveteri, by General Vincenzo Galassi and the archpriest of Cerveteri, Alessandro Regolini. To this material, which co-

mes from nine tombs built within four neighbouring tumuli (mounds), were added artefacts found by Giovanni Pinza in 1906 in the Giulimondi Tomb, during a topographical survey of the necropolis.



The richest collection comes from the oldest and central tomb (the Regolini-Galassi Tomb, named after its discoverers), and is exhibited in the *large show-case* along the wall opposite the windows. The two *smaller show-cases* in front of the windows contain finds from the peripheral tombs, as well as finds from the excavations mentioned above.

1-4

The main tomb, which as a whole can be dated back to the mid-7th century B.C., provides some of the most complete information so far come to light on the mature "Oriental" phase of Etruscan civilization. During this period, Etruscan cities, especially the coastal cities, among which Cerveteri was prominent, were large and well-appointed, and displayed an artistic expression of high monumentality. The material found in this tomb testifies to their extensive trade contacts with Aegean and eastern Mediterranean areas, and to the influence these areas had on Etruscan art, and provides a picture of a complex society capable of concentrating around itself the resources of considerable parts of the inland, filtering them through its highly specialized artisan and merchant classes.

The tomb, which can be visited at Cerveteri, is partly hewn out of the living rock (tufa), and partly constructed of squarehewn stone; it has a projecting ashlar false vault, which was covered with a mound of earth. It consists of a sloping passageway, a long central cell, an end cell (separated from the central cell by a partition made of blocks of tufa), and, near the partition, two symmetrical, oval side cells completely hewn out of tufa.

The objects exhibited here are laid out according to the approximate position in which they were found in the tomb, a longitudinal section of which is shown at the end of the large show-case. The sequence of the exhibits is anti-clockwise, and begins on the right as we enter.

We know that the tomb had two occupants: a woman of noble birth, in the end cell (objects nos. 1-226), and a man of equally high rank, in the central cell (nos. 234-327); the funerary furnishings of the latter extended to the small cell on the left. There is less certainty about the presence of a third occupant, a man, cremated, in the right cell (nos. 227-233).

To the woman belong the *bronze remains of a throne* (no. 217), and the series of jewels and precious ornaments, some of which were woven into the cloth of her garments. Of special interest is the enormous gold fibula (no. 1) with a foliated bow and a disc catchplate. It is a parade piece, jointed at the back to make it less cumbersome, a lavishly decorated version of the simple fibula known in Italy as far back as the Bronze Age. The free-standing ducks on the bow consist of two embossed pieces welded together; the lions on the disc are also embossed, and were made from a separate plate. Details and ornamental friezes of fine granulation.—The centre-piece of the woven decoration (see gold fragments nos. 49-65) was undoubtedly the large plate (a breastplate?), no. 28, whose concentric pattern was inscribed with a punch.

1

The man lay on a *bed* (no. 236), a rare example in bronze of a type more commonly made of stone. The "braked" funeral cart (no. 237) was probably built to the same size. Note the remains of studded iron rims on the latter.—Although it was found in the right cell, the biga (no. 227) appears to have belonged to the man in the central cell, who was probably a warrior of high rank (see also the series of parade shields, nos. 243-250).

2

The various vessels found in the tomb appear to have played a precise role in the funeral ritual. The presence of both local and foreign mate-

II



rials, forms, and decorative motifs is significant. The silver jug with gold-plated handle (no. 165) is from Cyprus, and is a form often imitated in the local bucchero (typical, shiny black pottery produced in Etruria from about the 7th to the 5th century B.C.). The silver gilt cups decorated with Egyptian-style motifs (nos. 321-324) are from Cyprus or, according to a recent theory, Cumae. The small silver amphora with engraved double spiral (no. 164) is an outstanding example of a local form. The conical proto-Corinthian cups (kotyle), no. 370 et seq., have local counterparts in clay (no. 349) and silver (nos. 158-162).

Among the most important pieces in the whole Gregorian collection is the pyriform ink-pot (no. 327) in "bucchero" (a local clay), with inscribed alphabet on the base, and graffito syllabary on the sides. Writing, which here is used to decorate the very symbol of the art, was introduced to Etruria in the late 8th century B.C., by way of the Greek colonies in southern Italy.

3

In the first *show-case* on the left, on the window-side, are finds from the Giulimondi Tomb, on the Via Braccianese, about 50 metres from the Regolini-Galassi Tomb, excavated by Giovanni Pinza in 1906. It was a chamber tomb with a doublesloped ceiling and a longitudinal canal at the top, and two beds along the walls. The furnishings, not all of which can be definitely assigned to one or the other of the occupants, are comprised of a series of small, spiral-patterned amphorae in bucchero and various clay mixtures (nos. 458-466: cf. no. 164 in the Regolini-Galassi Tomb), and of proto-Corinthian ceramics. Among the latter are two globular "aryballoi" (perfume jars - nos. 513-514), a small "Thapsos type" cup (no. 515), and various ovoid aryballoi (nos. 508-512). Taken as a whole, the contents of this tomb, which may date back to the first quarter of the 7th century B.C., are probably the oldest of the collection.

4

The second *show-case* on the left contains relics from the Calabresi Tomb. Worth noting here are the splendid bucchero vessels, among which are a "kantharos" (a kind of chalice, no. 413), with ribbon handle and conical base bearing a long, spiral inscription, and an ampulla (no. 400) with two busts of horses, and handle in the form of a charioteer (c. 625 B.C.).

III

III, ROOM OF THE BRONZES

These large *show-cases* arranged in 1979 contain all the bronzes, statues and votive offerings received from early 19th-century excavations. The exhibits are in chronological order except for certain objects grouped together by type (helmets, candelabra, mirrors, cists and a few others), and those few objects that are certain to belong together.

Above: frescoes by Niccolò Circignani and Santi di Tito depicting scenes from the life of Nebucadnezar (painted during the papacy of Pius IV).

1

Note in *show-case A*, left of the entrance:

Hands in bronze plate, decorated with small gold studs; they were made from a single sheet of bronze, closed at the wrists, and slightly folded over at the edges of the long fingers. The few comparisons that can be made would indicate Vulci as the place of origin. They appear to have a certain conceptual affinity with the bronze masks found on some Canopic vases from Chiusi, and in general with early Etruscan experiments in sculpting the human figure in bronze, which consisted of the joining together of separate pieces made of embossed bronze plate. 7th century B.C. Inv. 11930, 11931.

Ossuaries of the biconical type. In these two vases, the ancient form of the biconical ossuary made of the Villanovan clay mixture (cf. p. 54,

VII/1, 2) has been influenced by Greek ceramics. 7th century B.C. Inv. 12865, 12862.



Spheroidal amphora on a high base (Inv. 12630), and chair made of tubular elements in bronze plate (Inv. 12631). It is not certain that the two pieces belong together. The development of the cinerary urn towards anthropomorphic forms, both in the body (here the vertical position of the ribbon handles is suggestive of human arms) and in the lid (missing from this piece, but undoubtedly in the rough form of a human head, perhaps in terracotta), is typical of the Chiusi region. The cinerary urn would be placed on a chair or, more commonly, a throne with a circular back, inside a large dolium, or jar, together with other funerary objects, and buried. 7th century B.C.

Eleven "bosses" with heads of lions and of Acheloos (a mythological figure, later a river god with the horns and ears of a bull). The original function of this unique class of objects is uncertain. They have been variously interpreted as shield bosses, as ceiling decorations (of houses or tombs having similar architectural features), and, the most likely explanation, as funeral bed ornaments having a magical, protective function. The examples exhibited here are from a chamber tomb in the necropolis of Mount Quaglieri, Tarquinia, and are splendid examples of Etruscan bronzework of the late 6th century B.C. In their economy of style, precision of line, and wonderfully stylized details (Inv. 12625 in particular) they bear a strong affinity with the terracotta masterpieces of Veii. Inv. 12461-12463, 12622-12629.

Tripod belonging to a series, probably made at Vulci; note-worthy for its imaginative detail, among other things. From Vulci, late 6th century B.C. Inv. 12110.

In the next show-case:

Statuette of a haruspex (Etruscan priest who examined animal viscera to interpret the will of the gods). Identified by the tall felt or skin hat, which was tied under the chin to prevent it from falling off (an ill omen) during the ceremony. From a tomb on the Tiber, 4th century B.C. Inv. 12040.

Bronze statuettes of seated boys. Although most "ex voto" temple offerings were made of terracotta, some, such as these, were made of more expensive materials. Identified as offerings from the inscriptions, inscribed before the statues were cast. Inv. 12107 from Lake Trasimeno, Inv. 12108 from Tarquinia, 2nd/1st century B.C.

Oval cist (box for woman's toilette articles). The cast handle is of local inspiration, while the embossed decoration (depicting a battle of Amazons) on the body reveals a clear Hellenistic influence. From Vulci, 3rd/2nd century B.C. Inv. 12259, 12260.

The bronze mirrors decorated on the back represent a particularly significant class of Etruscan handiwork. They were produced between the 6th and 3rd century B.C., with the 4th century having been a period of particular development. The following scenes are well worth noting:

An old haruspex examines the liver of an animal. Etruscan fantasy has assigned him a pair of wings and the name of Chalchas, the most famous Greek soothsayer. From Vulci, early 4th century B.C. Inv. 12240.

Eos (Aurora) abducts the young hunter Cephalus. Silver-damascened ivy branch, a rare relief technique. From Vulci, c. 470 B.C. Inv. 12241.

The rich series of *bronze articles* (craters on high, cast bases, situlae,



"oinochóai", paterae, etc.) are from a chamber tomb near Bolsena, and date back to about the mid-2nd century B.C. The word "suθina" ("tomb" or "funerary") appears on many of the vases, indicating their role as tomb furnishings. The occupant of the tomb is known from the inscriptions on the stula Inv. 12806, and on the patera Inv. 12787: "Larissal Harenies suθina": ("Tomb [furnishings or gift] of Laris Harenie").

Worth noting among the headpieces exhibited here is *Inv. 12304*, with embossed cap representing the hair and ears of a silenus. It comes from Atella, and is certain to be an Italiot work, 4th century B.C.

There is a very fine collection of *candelabra*, the largest of which is 1.5 metres high (*Inv. 12411*), of the well-known type produced at Vulci. The cymae are decorated with isolated figures, or with small cast bronze groups, some of a mythological nature, others drawn from the world of the dance or the palestra. Most of the examples exhibited here date from the mid-5th century (*Inv. 12407*) to the 4th century B.C.

The "*Mars of Todi*" stands in the centre of the room. Cast in several parts, it is one of the few large Italiot bronzes that have survived. It represents a young warrior leaning on a lance with his left hand, and offering a libation with the cup held in his outstretched right hand. Interesting also for the Umbrian inscription ("Ahal Trutitis dunum dede") on one of the front fringes of his armour. The work reflects Greek influences of the second half of the 5th century B.C. From Todi, where it was found buried between four slabs of travertine. Late 5th century B.C. *Inv. 13886*.

IV, ROOM 1

Here we find all the material in the Museum which pertains to the proto-history of Italy, with particular reference to the late Bronze Age and the Iron Age in Etruria and Latium.

Show-cases A,B,I:

"Villanovan" material found in the necropolis discovered towards the middle of the last century at Villanova near Bologna. The biconical urn is the most typical product of the cultural phase found in Etruria in the Iron Age. The distinctive features of these urns, in addition to their biconical shape, are the single handle (wherever there was a pre-existing second handle it was deliberately broken off) and the incised and impressed geometric decoration. The bronze pieces are mainly "leech shaped" fibulae with long catches and incised decorations on the back of the swollen bodies. Worthy of note are two examples with bodies made of alternating discs of bronze and amber and disc shaped catch with incised geometric ornaments. The material is mainly from Vulci, 9th/8th century B.C.

Show-case H:

Material from Iron Age tombs, excavated in 1816-17 between Marino and Castel Gandolfo. The "hut" urn (see *inv. 15407*) known (as was the "Villanovan" urn) also to the cremators of Etruria, is a characteristic product of Iron Age Latium, as are the vases decorated with "mesh" patterns (see *Inv. 15404*) and the so-called calefattoi (see *Inv. 15401, 15405*). 10th/8th century B.C.

IV, ROOM 2

The two show-cases contain ceramics of various clay mixtures and bucchero from Etruria, Agro Falisco, etc. 8th/6th century B.C.

IV, ROOM OF THE URNS 3



Between the preceding room and this one, in show-case M:

Funerary monument with dying Adonis. The young hunter of mythology lies on a bed, mortally wounded. This carefully executed scene may allude to the cause of death of the subject; at all events, the Adonis myth was a favorite in Etruscan representations of death and the underworld from the 4th century on. The intersecting clay partitions inside the monument show that it was not an urn. The holes in the surface were made to assure thorough ventilation of the clay during the firing. From Tuscania, 2nd/1st century B.C. Inv. 14147.

This room contains alabaster and limestone cinerary urns from Volterra, Chiusi, Perugia, etc. Worth noting is the:

Volterrarn urn in veined alabaster. The lid, unfinished as there was not enough material, shows the couple reclining at a banquet. The decorations on the body of the urn depict Oenomaus, king of Pisa in Eleia, dying at the end of the chariot race he organized as a competition for the hand of his daughter Hippodameia; the race was won, unfairly, by Pelops, son of Tantalus. An Etruscan version of angry Furies appears in the centre and at the sides. From Volterra (?), 2nd century B.C. Inv. 13887.

V, GUGLIELMI ROOM

V

As is indicated on the plaque above the entrance, Pius XI set aside this room to house the collection donated by Benedetto Guglielmi in 1935. The room is divided into three sections: painted ceramics from Greece (*show-cases B, C, D, K*) and Etruria (*show-case E*), bronzes (*show-case A*), jewelry (*show-case G*), and bucchero (*show-case F*). Of the last, note the small earthen pot to the left on the central shelf of the show-case. It has graffito decorations and an inscription reading "mi Ramut-has Kansinai", in which the vessel, speaking in the first person, identifies itself as the property of one Ramutha Kansinai. Late 7th century B.C.

1-6
7, 8

All the material exhibited here comes from the necropolises of ancient Vulci (near Montalto di Castro).

VI, JEWELRY ROOM

VI

Show-case A:

In the centre: two earrings (?) in gold, rock crystal and hard stone. Only one other example of this type of jewelry is known. From Vulci, late 6th century B.C. No. 20.

1

Bottom shelf: a series of gold, and silver gilt rings with engraved and embossed elliptical settings. From Vulci, 4th century B.C. Nos. 30-31.

Show-case B:

2

Top shelf: amber objects, including some pendants. Note the horse-head (late 5th cent. B.C.), and the head of a silenus carrying a wineskin on his shoulders (c. 500 B.C.) Nos 4-7.

Middle shelf: cylindrical earrings. From Vulci, 6th century B.C. Nos. 17-27.



At the back of the show-case is a series of rings with scarab-shaped settings and, on the underside, engravings resembling seals. The fashion of Egyptian-style rings lasted from the 6th to the 5th century B.C. The lovely pair (nos. 44-45) in the centre of the shelf date back to the early 5th century. From Vulci.

Show-case C:

Shown here is a kind of locket, called a "bulla" by the Romans, designed to contain an amulet.

Large gold bullae. Two represent Zeus and Athene on a quadriga, the other Aphrodite between Adonis and Eros. From Vulci, early 4th century B.C. Nos. 6-7.

The bulla worn by the youth of the statuette no. 10 is of the same type as above, and was cast from a real jewel. 4th century B.C.

Show-case D:

A type of earring common in Etruria (see the head, no. 32, and the mirror, no. 27) is shown here in its various phases of development. The final horseshoe shape was already known in the 4th century B.C. From Vulci.

Show-cases E and F:

These show-cases contain funerary diadems in gold foil, 4th/2nd century B.C.

Show-case G:

In the centre: Roman jewelry in gold; note the large, shiny bulla from Ostia, 1st/2nd century A.D.

VII, ROOM OF THE TERRACOTTAS

Show-case C:

A "chest" urn with human head protruding from the lid. The lid is suggestive of the custom of burying corpses in tree trunks, a practice especially common in inland areas of Southern Etruria. Found in 1838 at Orte, where this unique class of urns appears to have flourished. 7th-6th century B.C. Inv. 14145, 14141.

Bust of a winged horse, once a high relief ornament on the pediment of a temple. The animal is shown as it takes flight, its forelegs extended towards the sky. Attic-inspired Etruscan work from Cerveteri, early 5th century B.C. Inv. 14130.

Show-case E:

Material found in a tomb discovered in 1901 at San Benedetto, near Castiglion del Lago. The relics consist of four terracotta urns (Inv. 16254, 16255, 16256, 16257), a large pointed amphora, a smaller amphora (Inv. 16259), and a jug ("lagynos", Inv. 16260), a mirror (Inv. 16262), an armet (Inv. 16265), a tile bearing a now almost illegible inscription, an earthen pot, a "distaff" vase for balsam and a small jug. The inscriptions painted on the urns cite four members of the Ceicna family; one branch of the same "gens", under the Roman name of Caecina, was one of the most prominent families of the Volterranean aristocracy. Second half of the 2nd century B.C.

Show-cases H, I, K, N, O:

B
D

A large collection of votive offerings from temples in the ancient city of Caere (Cerveteri) is exhibited here. It consists of small reproductions of cult images, and of several representations of various parts of the human body (offered according to the divine favour desired or received), especially heads and half-heads, offered by the faithful as a sign of their piety. Most of these are common representations made from standard moulds, though some have been varied slightly (*show-case K*, a head with blonde hair, and a head with dark hair, both from the same mould; *show-case H*, a head with a bearded face, and one with a clean-shaven face. Inv. 13854, 13852). There are only a few original portrait statues (see the bust of a woman. Inv. 14107, *show-case K*, and the male statue, of which only the head remains, Inv. 13847, *show-case H*). Most date from the 3rd to the 1st century B.C.

On the wall at the end of the room:

Four slabs with floral decorations and human heads. Acanthus flower motifs frame male heads (Dionysus?) and female heads (Ariadne? Maenads?). The slabs were once attached to the horizontal beams of a temple. Free-hand work. The present exhibition shows them to be the result of a 19th-century reassembly of fragments belonging to several slabs, the number of which is uncertain. At present attributed to Cerveteri, though evidence is insufficient. 4th century B.C. Inv. 14129.

At this point we come to four separate collections which have been inserted into the Etruscan Museum area: the Antiquarium Romanum, the Greek originals, the Assyrian reliefs, and the Greek, Italiot and Etruscan vases. The Antiquarium Romanum and the Vase Collection form an integral part of the museum, and owe their presence here to the traditional intermingling of Etruscan with Greek and Roman works. — In

VII

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-  accordance with modern standards of exhibition, the 5th and 4th century B.C. Greek originals, once scattered among the Roman sculpture in the galleries and storerooms, have recently been gathered together in separate rooms. – The Assyrian reliefs, displayed on the stairway bearing the same name, form part of the Egyptian Museum.

VIII, ANTIQUARIUM ROMANUM

These rooms contain works (mainly Roman, and of the minor arts) of various periods that were once mixed with the Etruscan collection.

ROOM I

Show-cases B, C, G, F, and show-case H of the adjoining room:

A collection of architectural ornaments in terracotta, from Rome and Latium, dating from the 1st century B.C. to the 2nd century A.D. (the "Campana Reliefs", named after the famous mid-19th century collector and archeologist G.P. Campana).

Between show-cases A and E, on the wall:

Reliefs depicting three of the labours of Hercules; the killing of the Nemean Lion, the Hydra of Lerna, the killing of the Cretan Bull. These form part of the frequently depicted Twelve Labours performed by Hercules for King Eurystheus of Tiryns, on the orders of the Pithia, as an act of expiation after he had murdered his own children in a fit of madness. From Rome, 2nd century A.D. Inv. 14163, 14160, 14177.

Show-case D:

Top shelf, left: ivory doll with jointed limbs, originally dressed in cloth interwoven with gold. From a sarcophagus (evidently that of a little girl) found in Rome near the Basilica of St Sebastian. 2nd/4th century A.D. Inv. 12224.

Bottom shelf: small vases in silver and silver-plated bronze. The inscriptions on two of the vases indicate that they were dedicated to Apollo by ancient visitors to the still-existing Baths of Vicarello, near Bracciano. The fact that they were found in a cleft of the rock near the fount suggests that these thermal springs were the "Aquaes Apollinares" mentioned in itineraries and maps of late antiquity. 2nd/3rd century A.D. Inv. 12131-32, 12134, 12137-38, 12143, 12148.

ROOM II

Show-case I:

Top Shelf:

"Megara" cup, a turned vase with moulded decorations on the outside; a type common in central and eastern Mediterranean areas during the Hellenistic period. From Vulci, 2nd century B.C. Inv. 15459.

Italic vases in the "Megara" style, signed C. Popilius and Lappius. From Vulci, 1st century B.C. Inv. 15461-63, 14411.

In the same *show-case I*, and in *show-case K*:

Several clay lamps. Most date from the 1st to the 4th century A.D.; the oldest (e.g. Inv. 14359, *show-case K*, bottom shelf) are of the late Hellenistic period (1st cent. B.C.). Both pagan and Christian examples are included.

Show-cases L and M:

Among the artefacts exhibited here are those made of transparent polychrome glass. Some (*show-case L*, second shelf on the left) are from Etruscan tombs, and date from the 6th-5th century B.C.; others (*show-case M*) are Roman works of the 1st-2nd century A.D. An unusual piece is the cup, Inv. 14637 (*show-case M*, top shelf on the right), in cast rather than blown glass, whose form recalls that of the Megara cups mentioned above (2nd cent. B.C.).

ROOM III

Bust from a portrait statue in bronze; cloak over the left shoulder (most of which has been restored) and extended left forearm (it probably covered the lower part of the body); right arm raised (it probably rested on a "hasta", or lance). The partial nudity of the statue suggests that it is an idealized portrait statue (possibly of Marius or Sulla, neither of whom have so far been recognized in other portraits). 1st century B.C. Inv. 15055.

Bronze portrait head with laurel wreath, probably of Trebonianus Gallus, Roman emperor from 251 to 253 A.D. Inv. 15032.

IX, FALCIONI ROOM

Above, frescoes from the time of Julius III. Exhibited here is the Falcioni Collection, purchased by Leo XIII in 1900, consisting of Etruscan and Roman artefacts, most of which are from the Viterbo area.

f - Rooms of the Greek Originals



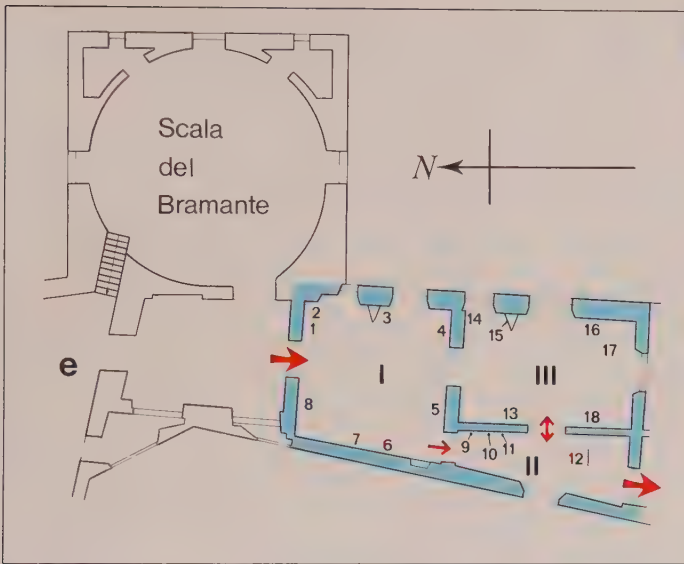
Fragment of relief with horseman (Boetian work, 440-430 B.C.), detail

In the late fifties, the fragments of 5th-4th century B.C. Greek statues and reliefs that were scattered throughout the Vatican Museums were brought together on the top floor of the Belvedere Palace, at the end of the Gregorian Etruscan Museum and the Antiquarium Romanum. The present arrangement is a recent one, done when the rooms housing the sculpture were restored.

ROOM I

Left of the entrance, and proceeding clockwise:

- 1 *Fragment of relief with representation of a Theoxenia*: a banquet in homage to the god Dionysus, who is also present. Votive relief, 2nd century B.C. Inv. 1346.
 - 2 *Relief with funeral banquet* (theme analogous to that of the preceding relief). Hades (with a crown, a sign of divinity) on a "kline"; at his feet are Kore-Persephone and a group of worshippers. Attic, 2nd half of the 4th century B.C. Inv. 1348.
 - 3 *Heroic relief with representation of a horseman*, altar and worshippers. Attic, c. 400 B.C. Inv. 1900.
 - 4 *Fragment of relief with horseman*, part of a funeral monument of about 440-430 B.C. It recalls the horseman frieze of the Parthenon. Inv. 1684.
 - 5 *Head of Athene*. An acrolith originally belonging to a statue made of other material (e.g. wood covered with precious metal leaf). The inserted eyeballs are in hard grey stone (chalcedony), the irises and pupils (lost) in vitreous paste, eyebrows of thin bronze foil. Jewels were affixed to the ear lobes. The holes on the forehead and temple were for attaching a helmet, which Athene was the only goddess to wear. Presumably belonged to a cult statue of Magna Graecia, of about 460 B.C. Inv. 905.
- 6-8,6 Three *votive reliefs*: three *male figures in "himation"*; the two bearded figures are unidentifiable heroes, the youth the offerer.
- 7 Late 5th century B.C. Inv. 9984. — *Aesculapius on a throne with Hygeia* and the dedicator (the smaller figure). Probably made around about the



B
D

end of the 5th century B.C. as the Aesculapius cult was introduced into Athens only in the second half of the 5th century; in any case, Hygeia's hair-style, and the manner in which the heads are carved would tend to rule out an earlier dating. Inv. 799 — Large votive relief with *Aesculapius on a throne, Hygeia and the children of Aesculapius*, and worshippers (smaller). Attic, 4th century B.C. Inv. 739.

II, CORRIDOR

When we enter the corridor we have a full view of the funerary stele of a youth.

In front of the stele, on the left wall, three *fragments of reliefs*: votive relief dedicated to the *Nymphs*, three of whom dance in a circle. About 400 B.C. Inv. 1345. — *Aphrodite* leaning against a female herma crowned with polos. Attic, early 4th century B.C. Inv. 9561. — *Figure of seated woman* with head covered as a sign of mourning: Electra at the tomb of her father, Agamemnon, waiting for Orestes, the avenger (?). From Taranto, 4th century B.C. Inv. 2050.

The thin, very tall *funerary stele of a youth*, crowned with a palmette, on a base bearing an inscription, once stood on a burial mound. The dead youth is shown raising his arm in greeting; a boy brings palestra articles: a round "aryballos" and a strigil. To render so perfectly the sense of a youthful presence in a significant and illuminating form: this is "classic" Greek art of about 450 B.C. Inv. 559.

In front of the funerary stele: entrance to the

III, ROOM WITH FRAGMENTS FROM THE PARTHENON

This room contains three marble fragments of the original sculptural decorations of the Parthenon in Athens, built between 448 and 432 B.C., product of the combined efforts of Pericles, the commissioner, of Iktinos, the builder, and of Phidias, the sculptor.

Left of the entrance, and proceeding clockwise:

Fragment of a horse's head from the western pediment of the Parthenon. A drawing of 1674 by Jacques Carrey shows how the pedimental

III

B

D

decoration appeared before it was destroyed in 1687. Athene and Poseidon, both on bigae, are shown competing for dominion over Attica. As the heads of three other horses have been preserved, this must be the fourth, that belonging to the front horse of Athene's cart, a fact also borne out by its appearance, size and stylistic features. Inv. 1016.

14

Fragment of relief with head of a boy from the north frieze of the Parthenon. This frieze surrounds the cella, is 160 m long, and represents the procession of the Panathenaea, a festival in honour of Athene. More than three hundred men, and two hundred animals are represented in the frieze. This fragment with the head of a boy, who carries a tray of votive cakes (skaphephoros), is from the 5th slab of the north wall. Inv. 1014.

15

Bearded head from the 16th metope of the south side. The identification is based on Carrey's drawing, and his indications of material, size and style are consistent with this fragment. The decorations on the 92 metopes of the Parthenon represent the struggles of the gods and heroes of prehistory to establish world order. On the south wall is the Battle of the Centaurs, and in the centre, on the 16th metope, is a figure presumed to be that of Erechtheus, a son of Earth and king of Athens; it is his head that appears on the fragment exhibited here, Inv. 1013.

16

Fragment of a small marble copy of the shield of the gold-and-ivory statue of Athena Parthenos by Phidias. On the outer face, the head of Medusa, with snakes for hair, is surrounded by warring Athenians and Amazons. Inv. 1738.

17

Mediocre torso in marble, a Roman copy of the Imperial Age, a much diluted version of the magnificent colossus of Athene which stood in the temple of the Parthenon. Inv. 7347.

18

The rectangular slab in relief representing a wounded Athenian being dragged from the fray by his fellow soldiers is a *copy of a portion of the frieze with the Battle of the Amazons decorating the outside of the shield of Athena Parthenos*. Roman Imperial Age. Inv. 10461.

g - Stairway of the Assyrian Reliefs



plan
p. 63

To reach the Vase Collection from the Rooms of the Greek Originals, the visitor must go down a few steps of the wide staircase, with vault frescoed in the grotesque style, and window surmounted by a fresco depicting two angels supporting the coat-of-arms of Julius III. This is the second landing of the stairway leading up from the floor where the Egyptian, Chiaramonti, and Pio-Clementine museums are located.

On the walls are reliefs from Palmyra (upper part of the staircase), Assyrian reliefs (right wall, looking down), Assyrian and Sumerian cuneiform inscriptions, and Cufic sepulchral inscriptions (left wall).

The Cufic (ancient Arabic) inscriptions are from Egypt; the oldest of these dates back to the year 511 of the hegira, i.e. 1133.

The Assyrian fragments were donated to Pius IX by Giovanni Benni, a student of the Istituto di Propaganda Fide, and a native of the Mesopotamian city of Mosul, near the site of Nineveh, which Benni and P.E. Botta had begun to excavate in 1842. The reliefs are from the palace of Sargon II (722-705 B.C.) at Dur Sharrukin, now Khorsabad. Most of the inscriptions are from the palace of Sennacherib (Sargon's son and successor, 705-681 B.C.) at Kojundik. The reliefs and inscriptions relate military exploits of the two kings. Note, proceeding from below, the following fragments.

A convoy of prisoners, which illustrates the custom of mass deportation of defeated populations, boasted of by Sennacherib himself in a famous text preserved in the British Museum. Inv. 14982.

Assault of a city, fragment forming part of an important series depicting the wars of Sennacherib in Syria and Palestine, including the war against Jerusalem (see 2 Kings, 18-19; Isaiah, 36-37). Inv. 14985.

Scene on two levels. Large horses, perhaps war-horses of Sennacherib, are controlled by equerries, one above and two below. To judge by the slender bodies of the animals, they are probably Chaldean horses, famous for their beauty. Inv. 14988.

Bearded, winged figure wearing rich crown, kneeling before a tree. This tree, reminiscent of the tree of life of Eden, was the supreme symbol of life for the Assyrians and Chaldeans. The winged figure is one of the many protective genii of Assyrian and Chaldean theogony, and recalls the mystic cherub of Eden, another example of the parallelism between biblical and Mesopotamian traditions. Inv. 1489.

Large winged figure with head of eagle and human body, with situla in left hand, pine-cone in right. The god Nisroch or protective genie known as Schedi and Lamassi. Inv. 14990.

Worth noting among the figures from Palmyra is the *male head covered with a tall vase-shaped "modio"* (on the landing, right), of about the mid-2nd century A.D. Inv. 1600.

e - Vase Collection (Etruscan Museum, Rooms XI-XV)



Black figure amphora, by the potter and painter Exekias (Attic work, c. 530 B.C.), with Achilles and Ajax playing morra, detail

Visitors coming to the Vase Collection by way of the Etruscan Museum proper and the Rooms of the Greek Originals will find themselves beginning the visit from Room XIV of the Italiot Vases, and then proceeding contrariwise to the chronological and typological sequence of the exhibits. In this case the following descriptions should be read in reverse order.

The Greek vases, whose presence alongside Etruscan antiquities is justified by the fact that a great many of them were found in Etruscan necropolises, are exhibited in an area apart from, and parallel to the main area.

XI

XI, ROOM OF THE SUN-DIAL

This room takes its name from the sun-dial that formed part of the observatory of Cardinal Francesco Saverio de Zelada, Pius VI's secretary of state, who lived in these rooms until 1801, before they became part of the museum. The vases exhibited here are the oldest of the collection (except for those of the Regolini-Galassi group), and consist mainly of Greek and Etruscan black figure ceramics.

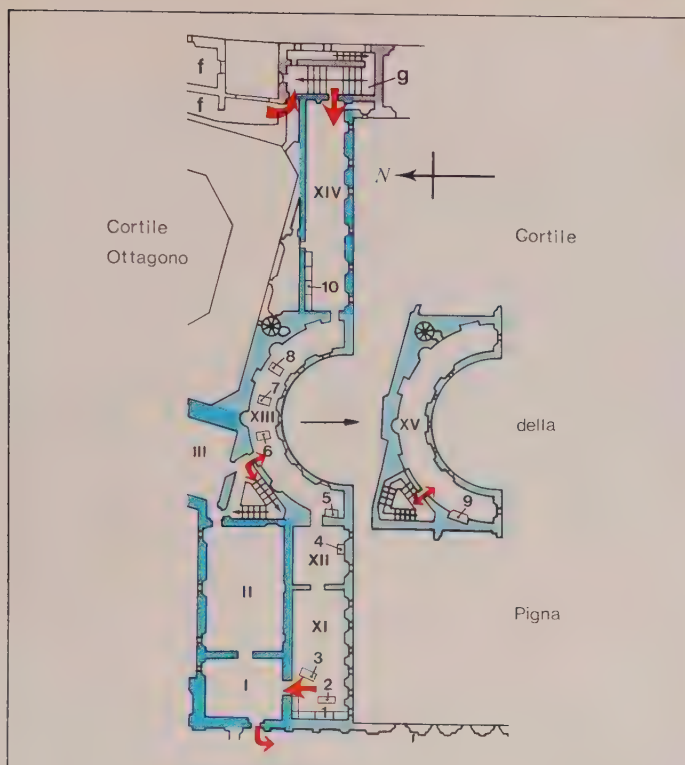
1

Show-case B (top shelf, left): the olpe (pyriform jug with high flaring rim), Inv. 16334, is decorated with Oriental-style bands depicting series of panthers, bulls, deer, herons and sphinxes; the ivory-coloured background is studded with rosettes formed by a circle of points round a central point. Made in Corinth in about 630/615 B.C. by a ceramist who owes to this exemplar (and to the number assigned to it in Carlo Albizzati's publication, "Vasi antichi dipinti del Vaticano") the title of "Painter of the Vatican 73".

2

Show-case E:

Bottom shelf, left: Pontic amphora. An entire class of vases owes its



B
D

name, and its original assignation to an Ionian Greek colony on the Black Sea coast, to the Scythian costume of the archers represented on the shoulder of this vase. However, the class is now unanimously attributed to a Vulci workshop active in about 550-525 B.C., a period when Etruscan art was profoundly influenced by that of Greece and Asia Minor. Inv. 14960.

XI

Bottom shelf, right: Cerveterian hydria. It belongs to a class comprised of about fifty examples produced almost exclusively at Cerveteri. It is the product of a school certain to have also made temple paintings, one certain to have been founded by an Ionian Greek master who emigrated to Cerveteri, working there during the second half of the 6th century B.C. The vase portrays Heracles about to slay the giant shepherd Alkyoneus in his sleep. Inv. 16521.

Show-case G (bottom shelf): Laconian cup with Prometheus and Atlas (or Sisyphus and Tityos). It is attributed to Sparta, and dates back to about the mid-6th century B.C. The best examples of black figure ceramics of this centre are characterized by the large internal medallion divided into two segments, one intended for the main scene, the other to serve as "base", and the ornate exterior with its typical long, horizontal palmettes, and cross and pomegranate festoons. Inv. 16592.

3

XII, ASTARITA ROOM

XII

This room contains the ceramics collection donated by Mario Astarita to Paul VI in 1967.

Show-case between the two windows: large late-Corinthian crater. The front side portrays the mission of Odysseus and Menelaus to obtain the return of Helen. The scene goes back to a famous epic tradition which

4

XII  was probably widespread in both poetry and painting. 560 B.C. Inv. A 565.



XIII, HEMICYCLE

5 *Show-case A* (top shelf, left): Attic black figure wine jug, a late work of a prolific vase-painter known as the Painter of Amasis, one of the last and most skilful to use the black figure technique. The lavish use of added colours is one of the devices employed by the painter to force the limits of the austere two-colour technique. C. 525 B.C. Inv. 17771.

6 *Show-case E*: cups with both red and black figure decoration. In about 530 B.C., Attic vase-painters began to abandon the technique of "black figures" painted on the natural ground of the vase, in favour of that of "red figures" painted in reserve on a black ground. This change was to lead to a significant evolution in the art of vase-painting. In the early phase, painters sometimes employed both techniques simultaneously, as is the case with the "kylikes" (cups), Inv. 16584 and 16515, whose interiors are ornamented with black figures, and exteriors with red figures. C. 520 B.C.

7 *Show-case F*: Attic black figure amphora, one of the masterpieces of Attic ceramics, signed by the potter and painter Exekias. On the front, Achilles and Ajax have laid down their arms, and are playing morra. The theme is a common one, but the rigidly controlled composition, and the exquisitely detailed figures (to be imagined against a background of a much warmer shade of orange than that which remains) give the work a plasticity achieved in no other black figure representations. C. 530 B.C. Inv. 16757.

8 *Show-case H* (top shelf): Attic red figure cup by the Painter of Brygos. The scene on the outside shows Hermes hiding in his cradle (beneath the handle) after having stolen Apollo's cattle. The figured decorative band, which nearly includes the handles, and the many chiaroscuro effects achieved by the use of diluted black paint illustrate the pictorial significance of the technical revolution that distinguishes this vase from those described above. C. 480 B.C. Inv. 16582.

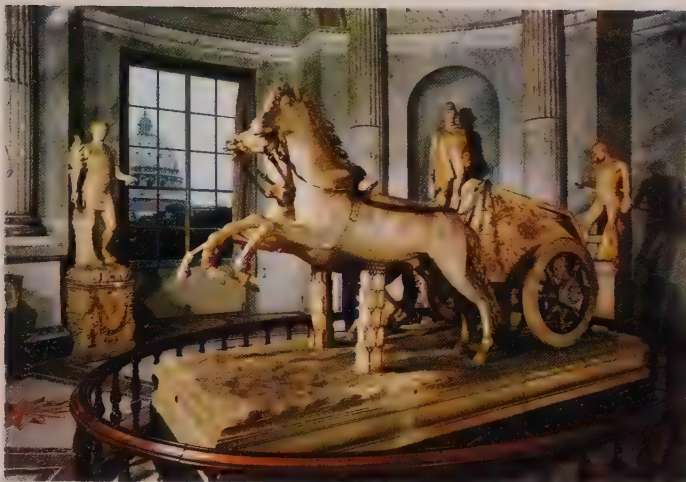
XV, UPPER HEMICYCLE

9 *Show-case B* (in the middle): hydria with Apollo on a tripod. Long considered one of the loveliest vases in the Vatican collection, this hydria is the work of the "Painter of Berlin", one of the best vase-painters active in Athens in about 480 B.C., distinguished by his compositional preference for isolated figures on a shiny ground. Here Apollo is portrayed as sitting on the Delphic tripod as he flies over the sea. Inv. 16568.

XIV, ROOM OF THE ITALIOT VASES

This room contains red figure vases and painted black vases produced in Magna Graecia (southern Italy) and Etruria. Most of the red figure vases date from the mid-5th century to the early 3rd century B.C.; the painted black vases date back to the 1st century B.C.

10 *Show-case U* (middle shelf): crater of Assteas (U 19). Most Italiot potters drew the inspiration for their vase decorations from the theatre. Here, one of the greatest vase-painters of Campania, active about 350-325 B.C., has depicted a scene in which the grotesque hair-styles of the actors identify it as a burlesque of mythology; Zeus woos Alcmene, wife of Amphitryon, under the eyes of Hermes. Inv. 17106.



View of the room

This domed room is situated above the Atrium of the Four Gates. It was begun in 1786 by Giuseppe Camporese, and finished only in 1794. Four niches between pilasters and four arched bays form the walls of the small rotunda. The dome is decorated with octagonal lacunars. The biga, from which the room takes its name, is illuminated by the opening in the ceiling.

In the centre: *body of a biga*, completed for exhibition in the museum by Francesco Antonio Franzoni (wheels, shaft, horses). It used to be in the Church of San Marco, where it served as a papal throne. Its form recalls that of an ancient triumphal chariot; the relief decorations (laurel branches) recall certain representations of the chariots of the gods (Ceres, Triptolemus). Roman, 1st century A.D. Inv. 2368.

On the right, starting from the entrance:

Statue of *Dionysus "Sardanapallos"* (ancient inscription on the hem of the cloak folded diagonally across the chest). An excellent Roman copy (1st cent. A.D.) of a Greek original of the circle of Praxiteles (late 4th cent. B.C.). Inv. 2363.

Five *children's sarcophagi* with depictions of cupids competing in cart-races at the circus. The race is undoubtedly a symbol of the struggle for survival, the circus is life itself, the finishing-post the goal of life. Made in the 2nd-3rd century A.D.: Inv. 2364, c. 140 A.D.; Inv. 2356, c. 160 A.D.; Inv. 2351, c. 170 A.D.; Inv. 2348, c. 190 A.D.; Inv. 2358 (opposite), c. 100 years later.

Statue of a *discobolus preparing to throw the discus*. The attitude of the young athlete expresses his total concentration (head restored). The vigorous forms and balanced forces suggest a model of the Polyclitus school, probably by Naukydes. A good Roman copy of the 1st century A.D. Inv. 2349.

Statue of a *discobolus throwing the discus*. The inclination of the head (reconstructed), the twisting of the chest, the movement of the left leg, and the stretching of the arms express the athlete's concentration with unprecedented vivacity. A copy from the time of Hadrian (2nd cent. A.D.)— as is demonstrated by the tree-shaped support—of a bronze original by Myron of about 460 B.C. (the inscription on the tree trunk is modern). From Hadrian's Villa. Inv. 2346.

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9

h - Gallery of the Candelabra



View of the gallery

Originally (1761) an open loggia, under Pius VI it was closed in by Simonetti and Camporese, and divided into six sections by a range of arches carried on columns and pilasters. The gallery was named after the candelabra placed in front of the pilasters. The ceiling was painted by Domenico Torti and Ludwig Seitz during the years 1883-87, under Leo XIII.

The gallery is divided into six sections, indicated in the following description by Roman numerals.

I SECTION I

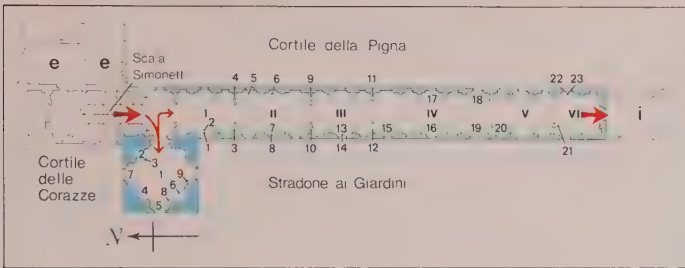
1 Right: *statuette of a boy* tossing a walnut with his right hand, while his cloak slips off his left arm. This type of theme is typical of the Hellenistic period (3rd-1st cent. B.C., cf. Boy strangling a goose, p. 68: IV/18). Inv. 2419.

2 In front of the statuette: *sarcophagus of a boy*; the reclining figure of the dead child is represented on the lid. The relief on the front shows the same child seated on a throne, as in traditional representations of ancient philosophers, surrounded by chubby boys bearing the attributed of the Muses. Roman, about 270-280 A.D. Inv. 2422.

II SECTION II

3,4 Under the arch, right and left: two *candelabra from Otricoli* (for burning oil, wax or resin). Roman, 2nd century A.D. Inv. 2403, 2408.

5 On the left: *Ganymede and the eagle*. Pliny (Nat. Hist. XXXIV, 79) refers to a bronze group, by Leochares, portraying Ganymede being carried off by the eagle sent by Zeus. He remarks that the eagle, tenderly grasping the young man by his clothes so as not to harm him, seems well aware of the identity of both the abducted and the abductor. The grandiose, mid-4th century B.C. work by Leochares here appears as the ornamental motif of what was once a table leg, the work of Roman copyists of the 2nd century A.D. Inv. 2445.



In front of the next niche: *sarcophagus with scenes from the myth of Protesilaos*. Left side: Protesilaos bids farewell to his wife, Laodamia. Front: his death on landing at Troy (he was the first Greek to leap from the ship); Hermes takes him to Laodamia; funeral lament; accompanied by Hermes, he is ferried by Charon across the Styx to the underworld. Right side: Sisyphus, Ixion and Tantalus, the three famous "penitents" of antiquity. From the Appian Way (2nd mile). Roman, about 170 A.D. Inv. 2465.

Opposite: *sarcophagus with reliefs depicting scenes from the myth of Orestes*: the slaying of Aegisthus and Clytemnestra; Orestes at Delphi (the Furies). On the sides, sphinxes curled up. Roman, about 160 A.D. Inv. 2513.

Behind the sarcophagus: *statue of the Ephesian Artemis*, a copy of the cult statue with symbols of fecundity. 2nd century A.D., from Hadrian's Villa. (Cf. p. 132: IV/25.) Inv. 2505.

SECTION III

Under the four arches, left and right: *two pairs of candelabra*, found in the 17th century near Sant'Agnese on the Via Nomentana. From the time of Trajan (early 2nd cent. A.D.). Inv. 2482, 2487; 2566, 2564.

In the walls, ten fragments of Roman frescoes, from Tor Marancia. 2nd-century A.D. wall decorations.

On the right: *statue of Apollo*, and base of *Semus Sancus*. Contrary to the information given in old catalogues, the statue and base do not belong together. *Apollo* (Inv. 2585) stands erect, bearing the attributes in his outstretched hands; an archaized work after classical models, 2nd century A.D. The inscription of the *base* (Inv. 2583) reads that the college of bidental priests dedicated a gift to Semo Sancus, the god of oaths.

SECTION IV

On the right:

Statuette of *Nike* (Victory); the head is that of Athene, and is from another statue. Nike leans on a trophy, her right leg resting on the bow of a ship. A monument to a naval victory. A Roman work of the Imperial Age after a Greek model of the 2nd century B.C. Inv. 2721.

Sarcophagus with scene from the myth of Bacchus. Bacchus and his followers find Ariadne. Roman, late 2nd century A.D. Inv. 2698.

On the left:

Sarcophagus with reliefs portraying the massacre of the Niobids by Apollo and Artemis, who are shown shooting their deadly arrows (right and left of the scene). Roman, about 160 A.D. Inv. 2635.

Boy strangling a goose. The little boy, who is about three years old, is

IV



squeezing the goose's neck with both hands, using his full force to overcome the animal's resistance. Marble copy of a bronze original of about 300 B.C. attributed to Boethos on the ground of an annotation by Pliny: "infans anserem strangulat" (Nat. Hist. XXXIV, 84). Inv. 2655.



19

Opposite: statuette of the *Tyche (Fortune) of Antioch* on the river Orontes, seated on a rock, with a mural crown on her head, ears of wheat in her right hand, and a bust of the river god Orontes at her feet. Roman copy of a Greek original, in bronze, by Eutychides, who made this representation of the city's patron goddess shortly after the foundation of Antioch, in about 300 B.C. Inv. 2672.

V

SECTION V

20

Right: statue of a *female runner*; the palm branch on the support is the symbol of victory. A work in the classical style, of the circle of Pasiteles, 1st century B.C. Inv. 2784.

VI

SECTION VI

21

Right: statue of *Artemis (Diana)*; identified by the belt that once carried her quiver. Roman version of a work by Kephisodotos of the early 4th century B.C. The head does not belong to the statue. Inv. 2834.

22

Left: statuette of a *Persian soldier*; identified by the tiara he is wearing. Copy of a statuette from the group of the so-called small shrine of Attalus, which the Pergamenes set up as a votive offering on the Acropolis of Athens in the 2nd century B.C. (the themes are the traditional ones of the Battle of Giants, the Battle of Amazons, and of combat between Greeks and Persians). Inv. 2794.

23

Below the statuette: *sarcophagus with reliefs depicting the abduction of the daughters of King Leucippus by the Dioscuri*, recognizable by their pointed headgear. Castor and Pollux have seized the two girls, and are carrying them away. On the right, a fleeing woman and a warrior (the parents?). On the left, a young warrior prevents a bearded figure from stopping the abductors. On the side, the wedding of the abductors and their victims. As Jupiter had placed the Dioscuri among the stars, they were considered the lords of the astral spheres, and for this reason they frequently appear in funerary representations. About 160 A.D. Inv. 2796.

i - Gallery of Tapestries

plan
pp. 24-25



Tapestry with Christ appearing to the disciples of Emmaus (New School of Raphael, Brussels, 16th cent.), detail

The gallery takes its name from the tapestries exhibited here since 1838; the chiaroscuro vault decorations were made under Pius VI. The works shown here are known as the "New School" tapestries to distinguish them from those of the "Old School" (exhibited in the Pinacoteca), woven in the Brussels workshop of Pieter van Aelst, in the time of Leo X, from cartoons by Raphael. The New School tapestries were made in the same workshop, but from designs by Raphael's students, during the papacy of Clement VII. They were first exhibited in 1531, in the Sistine Chapel.

Also exhibited here are tapestries from the 16th-century Vigevano workshop (set up in 1503), Lombardy, and from the Barberini workshop in Rome, set up in 1627 by Cardinal Francesco Barberini, nephew of Urban VIII, and closed down in 1683, after the death of the prelate (1679). The tapestries from the latter workshop depict events from the life of Urban VIII.

Wall opposite the windows, left to right:

Brussels workshop of Pieter van Aelst and school, 16th century, from designs by the school of Raphael: *Adoration of the shepherds*, Inv. 149; *Adoration of the Magi*, Inv. 151; *Presentation in the Temple*, Inv. 148; *Slaughter of the Innocents*, Inv. 156, 155, 154; *Resurrection*, Inv. 152; *Jesus Appears to Mary Magdalen*, Inv. 146; *Supper at Emmaus*, Inv. 147.

Vigevano workshop, 16th century (Master Benedetto): *Conversion of the centurion Cornelius*, Inv. 77.

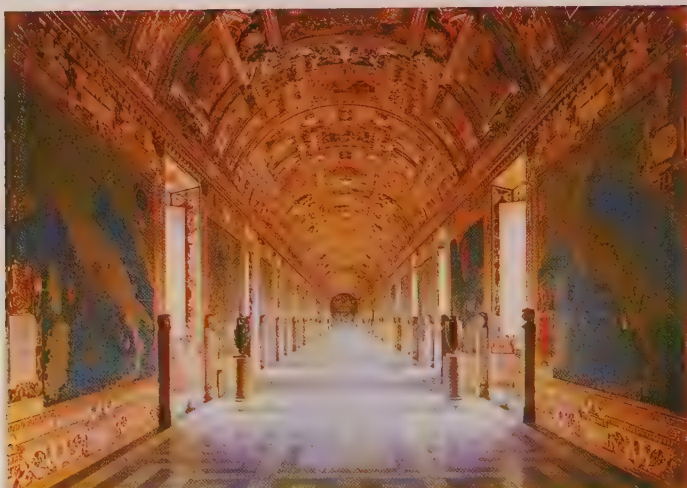
Flemish workshop, 16th century: *Death of Julius Caesar*, Inv. 79.

Walls between the windows, right to left:

Barberini workshop, 16th century: *Maffeo Barberini graduates from the University of Pisa*, Inv. 209; *Maffeo Barberini controls the level of Lake Trasimene*, Inv. 210; *Maffeo Barberini is made a cardinal by Paul V*, Inv. 211; *Maffeo Barberini is elected Pope under the name of Urban VIII*, Inv. 212; *The Countess Matilde donates her possessions to the Holy See*, Inv. 213; *Urban VIII annexes the state of Urbino to the Holy See*, Inv. 215; *Urban VIII begins the building of Fort Urban*, Inv. 217; *Urban VIII saves the city of Rome from plague and famine*, Inv. 218.



k - Gallery of Maps



View of the gallery

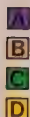
This gallery was named after the 40 topographical maps (32 frescoes about 320 x 430 cm on the two long walls, and 8 smaller ones at the ends of the gallery) of the regions of Italy, and of the Church's possessions that Gregory XIII had painted here between 1580 and 1583, from cartoons by Ignazio Danti, one of the greatest cosmographers of his day. These maps constitute an extremely important record of 16th-century geography and cartography.

The gallery is 120 m long, and 6 m wide, and is covered with a barrel vault. It was built between 1578 and 1580 by Ottaviano Mascherino, who also built the Tower of the Winds, situated above the north end of the gallery, and visible from the gardens. The tower was used for the astronomical observations that led to the adoption of the Gregorian calendar, named after the same pope.

Ignazio Danti used the Apennines as a dividing line for the arrangement of the maps. The regions washed by the Ligurian and Tyrrhenian seas appear on the wall towards the Court of the Belvedere, and the regions surrounded by the Alps and the Adriatic on the wall on the garden side. At the end opposite the present entrance, on both sides of the long walls, are maps of ancient and contemporary Italy, which introduce the series of regional maps, each of which has a plan, often in perspective, of its main city.

On the short walls are represented the Siege of Malta, the Battle of Lepanto, the island of Elba, and the Tremiti islands (north, entrance wall), and, opposite, the four great ports of the period: Civitavecchia, Genoa, Venice and Ancona.

Girolamo Muziano and Cesare Nebbia co-ordinated the work, in which they also participated, of the large group of artists who also decorated the vault with stucco work and a series of 80 episodes from the history of the Church and from the lives of saints; each episode is linked geographically to the region represented below it. In 1631, Urban VIII had the maps "completed" and embellished with further ornamental elements by Lukas Holste.



Tapestry with episodes of the Passion (Tournai, late 15th cent.), detail with the Last Supper

This small apartment is composed of the gallery, the two rooms to its left and the chapel at its far end; the Sobieski Room was also included. The chapel (the uppermost of three chapels situated one above the other in the edifice built by Pius V), is dedicated to St. Michael, and was intended for the pope's familiars. All that remains of the original decorations by Giorgio Vasari and Federico Zuccari is the vault fresco depicting the *Fall of Lucifer and the Rebel Angels*. The frescoes below it were painted in the 19th century.

Today the gallery houses a series of tapestries of various periods and places of origin. The most valuable are those from Tournai (Belgium), the most important centre for quality and quantity of production in the 15th century.

As we enter, above the door:

Barberini workshop (Rome), 17th century: *two friezes of the baldachin of Urban VIII*. Inv. 21, 23.

Wall opposite the windows, left to right:

From Tournai, 2nd half of the 15th century: *Episodes from the Passion, with the Last Supper in the center*, Inv. 33; *Tapestry of the Credo, with the Baptism of Christ in the center*, Inv. 34.

1
2

Walls between the windows, right to left:

Brussels, 16th century, from cartoons by the school of Raphael: *Coronation of the Virgin*, Inv. 143.

3

Brussels (Pieter van Aelst): *Religion, Justice, Charity*, Inv. 157. This once formed the bottom of the throne of Clement VII, and dates back to 1525.

4

The two rooms on the left (the second is accessible only to scholars) contain a collection of vestments and fabrics from early Christian and medieval times. The most important pieces are listed here: several Coptic *tunics* of linen and mixed linen and wool; the oldest one is rectangular in shape and undecorated, of the type made in the 3rd/4th century. A later one from the 5th century has wide bordering strips or *clavi* decorated with cupids of Hellenistic derivation.



Sobieski Room, m - Room of the Immaculate Conception, Chapel of Urban VIII

SOBIESKI ROOM

This room is named after the enormous painting occupying the entire north wall, the work of the Polish artist Jan Matejko. It depicts the victory of John III Sobieski, king of Poland, over the Turks in 1683, outside the walls of Vienna. All the paintings exhibited here were made in the 19th century. Above, fragments of a frieze from the time of Gregory XIII.

As we enter, from right to left:

Vincent Cutanda y Toraya, *Ecstasy of St Theresa d'Avila* (oil on canvas, 258 x 148 cm), Inv. 2709.

Ponziano Loverini, *Martyrdom of St Alexander* (oil on canvas, 330 x 197 cm), Inv. 2614.

Antonio Maria Fabres, *Flagellation of Christ* (oil on canvas, 225 x 151 cm), Inv. 2605.

Cesare Fracassini, *The martyrs of Gorkum* (oil on canvas, 392 x 289 cm), Inv. 2612.

Jan Matejko, *Sobieski liberates Vienna* (oil on canvas, 458 x 894 cm). This is considered the masterpiece of the Polish artist, who renounced the payment of 80,000 florins on the condition that the painting be presented to Leo XIII on occasion of the bicentenary of the victory of Vienna, 12 September 1883 (the presentation is depicted in a fresco on the vault of the second bay of the Gallery of the Candelabra). Inv. 2613.

The floor is Roman, from Ostia.

ROOM OF THE IMMACULATE CONCEPTION

The room is in the Borgia Tower. Frescoes by Francesco Podesti depict scenes pertaining to the settlement and proclamation of the dogma of the Immaculate Conception by Pius IX in 1854. On the wall opposite the windows, the settlement of the dogma; above, Paradise. On the side-walls, the pope incenses the image of the Virgin, and a discussion among theologians. Between the windows, Sibyls. On the vault, medallions with biblical scenes and allegorical figures. The floor is Roman, from Ostia.

At the centre of the room is an elaborate *show-case* (made by Christoffle, Paris) displaying ornately bound and decorated volumes, mostly manuscripts, given to Pius IX in honour of the proclamation of the dogma of the Immaculate Conception. The volumes contain the text of the papal bull (8 December 1854) translated into an enormous number of languages and dialects. They were donated in 1878 by kings, heads of state, bishops, provinces, dioceses, cities, etc. in response to a proposal by the French priest Marie Dominique Sire.

CHAPEL OF URBAN VIII

This small chapel richly decorated with gilded stucco-work, and frescoes, the work of Pietro da Cortona, was once the private chapel of Urban VIII. The fresco above the altar depicts the Deposition of Christ. The altar frontal is from the small Church of San Filippino on the Via Giulia, which is the only Roman church dedicated to St. Philip Neri.



Raphael, St Peter delivered from prison, detail (Room of Heliodorus)

The series of rooms known as the "Raphael Stanze" constitutes the official section of the apartment of Julius II della Rovere and his successors, up till Gregory XIII. It is on the second floor of the Apostolic Palace, above the Borgia Apartment. The suite also included the Room of the Swiss Guards, the Room of the Chiaroscuro, the first antechamber, the Chapel of Nicholas V, which was the private chapel of the pope, and the Loggia. Julius II's bedroom ("cubiculum"), now closed to the public, communicated with the chapel and the Room of the Chiaroscuro. It had a small antechamber, the room linking the Chiaroscuro with the Room of Heliodorus. Julius II lived in this apartment from 1507, preferring it to the Borgia Apartment as "non volebat videre omni hora figuram Alexandri praedecessoris sui", according to the master of ceremonies Paris de Grassis.

The decoration of the Stanze was carried out by Raphael and his assistants between 1508 and 1524. The work marked the beginning of the brilliant Roman career of Raphael, who took over from artists then much better known than himself, including his teacher, Perugino, and Baldassarre Peruzzi, Sodoma, and Lorenzo Lotto. Parts of their works were destroyed to make room for those of the young master; the pre-existent paintings of Piero della Francesca, Bartolomeo della Gatta and Luca Signorelli were eliminated completely.

There are four Stanze, built on a rectangular plan, and covered with a cross vault. Except for the Hall of Constantine, which forms part of the 13th-century wing of the Apostolic Palace, they are situated in the wing built under Nicholas V. To the north they look out on the Court of the Belvedere, and to the south on the Court of the Pappagallo.

I, ROOM OF THE INCENDIO (1514-17)

This was the everyday dining-room ("triclinium penitior") and, under Leo X, music room. The kitchens were located in the adjoining room, which is still used as a service-area. It is the last of the rooms decorated by Raphael, who, however, made only the designs and part of the cartoons, leaving the execution to Giulio Romano and Francesco Penni. The chief aim of the frescoes in this room is the exaltation of the then reigning pope, Leo X, through the depiction of events from the lives of

I



two other popes bearing the same name, Leo III and Leo IV. The vault decorations are by Perugino, and depict allegories of the Trinity. The paintings in the corners of the room, above the dado, are by Giulio Romano, and represent the Egyptian telamones (supports in the form of statues) found in Tivoli before 1504, and now in the Pio-Clementine Museum. The doors are ornamented with splendid intaglio and inlay work by Giovanni Barile and Fra Giovanni da Verona.

1

The *Coronation of Charlemagne* in St Peter's. Charlemagne has been given the features of Francis I, and Leo III those of Leo X, an allusion to the concordat reached between France and the Church in Bologna in 1515. Attributed to Penni.

2

The *Fire in the Borgo* ("Incendio di Borgo"). According to the "Liber Pontificalis", in 847 Leo IV extinguished with the sign of the cross a fire blazing in Borgo Santo Spirito, between St Peter's and the Tiber. In the background, the pope appears on the Loggia of Benedictions of the Constantinian Basilica, extant in Raphael's day. In the foreground are the terrorized crowd and, on the left, the famous pair of figures reminiscent of the episode related by Virgil of Aeneas' flight from Troy with his father on his shoulders. The composition, which anticipates Raphael's late style, is largely attributed to Giulio Romano.

3

The *Battle of Ostia*. The work celebrates the victory of Leo IV, in the likeness of Leo X, over the Saracens, and alludes to Leo X's crusade against the Turks. Among the personages in the retinue are the cardinals Bernardo Bibbiena (right) and Giulio de' Medici. Though Raphael made numerous compositional designs, Giulio Romano executed the fresco, and probably made the cartoons as well.

4

The *Self-defence of Leo III*. The work depicts the oath sworn in St Peter's by Leo III to defend himself against the slander of the nephews of Adrian I, while a voice from above admonished, "Dei non hominum est episcopos iudicare". It alludes to the sanctioning by the 1516 Lateran Council of the principle that the pope must answer for his actions only to God. Leo III has been given the features of Leo X. Painted by Raphael's assistants.

II

II, ROOM OF THE SEGNATURA (1508-11)

This was the library and study of Julius II. It was the first of the rooms to be decorated by Raphael, and the works here are almost wholly his own. The iconographical scheme, undoubtedly established by a theologian "ad praescriptum Iulii pontificis", has as its theme the three highest categories of the human spirit according to the neo-Platonic vision: the True, the Good and the Beautiful. Supernatural Truth is represented by the Dispute, rational Truth by the School of Athens, the Good by the Virtues and the Law, and the Beautiful by the Parnassus.

The large vault medallions depicting Theology, Philosophy, Justice and Poetry are closely linked to the wall-paintings, as are the representations of Adam and Eve, the Primum Mobile, the Judgement of Solomon, and Apollo and Marsyas. The decorative scheme of the vault precedes Raphael, and is attributed to Sodoma. The central octagon is by Bramantino. The chiaroscuro works on the dado are by Perin del Vaga, and were made under Paul III. They replaced the wooden panelling by Giovanni Barile and Fra Giovanni da Verona, destroyed during the Sack of Rome in 1527. The inlaid, polychrome marble floor is ornamented with the crossed keys of Nicholas V, the name of Julius II, and emblems of Leo X.

1

The *Dispute over the Holy Sacrament*. The title ought to be "The Triumph of Religion": above, in the centre, Christ is seated between the Virgin and St John, in Paradise. God is above him, the Holy Ghost below him. The Triumphant Church extends to the sides, above the clouds: saints and Old Testament figures regard the True (the Trinity).



On earth, a monstrosity, the focal point on the composition, rests on an altar. At the sides of the altar, doctors and theologians of the Militant Church participate in the incarnation of the True through the Eucharist. On the right, in papal dress, are Gregory the Great, in the likeness of Julius II, and Sixtus IV. Behind the latter is Dante. Further right, his head partly concealed by his hood, is Savonarola. The ecstatic-looking old man in Dominican costume on the far left is Fra Angelico. The fresco is wholly the work of Raphael, and though it reveals a certain stylistic hesitance, and a variety of influences (Venice, Leonardo, Umbria), it looks forward to the artist's mature style. During the Sack of Rome soldiers left two graffiti on the fresco, one in praise of Luther, the other of Charles V and of the Constable of Bourbon.

The Cardinal and Theological Virtues. The cardinal virtues are represented by women: Fortitude holds an oak branch, Prudence observes herself in a mirror, and Temperance holds reins. The theological virtues are represented by cupids: Faith points to the sky, Hope holds a burning torch, and Charity shakes the acorns from an oak-tree. By Raphael.

Gregory IX approving the Decretals received from St Raymond de Peñafort (the canonical laws). Next to the pope, who has been given the features of Julius II, are the cardinals Giovanni de' Medici, Alessandro Farnese and Antonio del Monte. Attributed to Raphael's workshop.

Justinian publishing the Pandects received from Trebonianus (the civil laws). By Guillaume de Marcillat.



The *School of Athens*. Ancient philosophers and scientists, some of whom have been given the features of contemporaries, converse as they stroll within an imposing basilica, designed by Donato Bramante. In the centre, Plato (Leonardo) and Aristotle; one points upward to the world of ideas, the other extends his open hand between the heavens and earth. On the left, Socrates with his characteristic Silenus-like profile. In front of him, Alcibiades and Alexander the Great, the latter in armour. On the right, Diogenes reclining. At the foot of the stair, left, Epicurus wearing a wreath of vine-leaves. Behind him, Averroes watches Pythagoras, who is writing on a black-board. A short distance beyond, the isolated figure of Heraclitus (Michelangelo); Raphael changed his original composition to include this figure, almost a tribute to his rival. Right, Euclid (Bramante) bent over as he draws with a compass; on the neck of his garment, Raphael's signature, "R.V.S.M.". Far right, dressed in white, Sodoma; behind him, Raphael's self-portrait. In the niches, Apollo, god of the Arts and Athene, goddess of Wisdom. In this work Raphael draws toward the full maturity of his style, and creates a series of "types" of which he was to make liberal use later.

The *Parnassus*. Apollo, surrounded by the Muses, is seated in the centre, playing a lyre. On his right, the blind Homer (the features are those of the Laocoön), flanked by Dante and Virgil. Seated below, Sapho. On the right, famous Italian poets and writers: Ludovico Ariosto, Giovanni Boccaccio, Antonio Tebaldeo (in profile, bearded) and Jacopo Sannazaro (dressed in yellow). With this work, which was painted after the Dispute and the School of Athens, Raphael comes into full possession of his powers of expression.

III, ROOM OF HELIODORUS (1512-14)

Raphael decorated this room, the "secret" (private) antechamber of the apartment, as soon as he had finished the Segnatura. The scope of the frescoes here is to illustrate the miraculous protection granted by God to a Church threatened in its faith (Miracle of Bolsena), in the person of its pope (St Peter delivered from prison), in its seat (Attila turned away from Rome), and in its patrimony (Heliodorus driven out of the Temple).

The caryatids on the dado are by Francesco Penni, while the small panels were re-painted by Carlo Maratta. On the vault: the Sacrifice of Isaac, the Burning Bush, Jacob's Ladder, and God Appears to Noah. Attributed to Guillaume de Marcillat.

Attila turned away from Rome. The encounter is thought to have taken place near Mantua, though Raphael has given it a Roman setting. In fact, in the background we can see the Colosseum, an aqueduct, a basilica, and an obelisk. St. Peter and St Paul, armed with swords, appear in the sky, terrifying Attila and his barbarians. On the left, Leo I, with the features of Leo X, advances on a white mule. Leo X appears twice in the work, as a cardinal and as a pope, because it was begun when he was a cardinal under Julius II, and completed during his papacy. Not completely autograph.

The *Miracle of Bolsena*. The work depicts a miracle that took place in 1263. A Bohemian priest who harboured doubts about the presence of Christ in the Eucharist, saw blood pour forth from the sacred host while he was celebrating mass in Bolsena. The prodigy gave rise to Corpus Christi Day, and to the construction of the Cathedral of Orvieto. Julius II is shown kneeling before the altar. The two cardinals of his retinue are Leonardo Grosso della Rovere (the elder of the two) and Raffaele Riario (with clasped hands). Considered one of Raphael's masterpieces.

Heliodorus driven out of the Temple. The work depicts the biblical story of Heliodorus, who was ordered by the King of Syria to steal the treasure of the Temple of Jerusalem. On his way out, he was seized by a horseman and two youths, and thrown out of the temple. By means of this episode, Julius II wished to allude to his policy of expelling usurpers

from the Church's lands, and to make the message even clearer he had himself portrayed in the scene, on the left. The chair-carrier in German dress is Marcantonio Raimondi, engraver and friend of Raphael. An inscription on the dado below the work records the death of the Constable of Bourbon during the Sack of Rome.



St Peter delivered from prison. The angel wakes St Peter (centre), and conducts him out of the prison, past the sleeping guards (right). A soldier with a torch wakes the bewildered guards (left). The face of the apostle is that of Julius II. This fresco, reminiscent of Rembrandt for its use of various light sources, is one of Raphael's most famous works.

4

IV, HALL OF CONSTANTINE (1517-24)

IV

This hall, intended for receptions and official ceremonies ("caenaculum amplior"), was decorated by the school of Raphael. Some of the works may be based on Raphael's designs, but most of them were painted after his death in 1520. The iconographical scheme is a continuation of that of the preceding rooms, and its scope is the apotheosis of the Church. The theme here is the Church's victory over paganism, and its establishment in Rome. The main scenes are painted on false arrases, and allegorical figures, popes and virtues appear at the corners.

The original beam ceiling was replaced under Pius IV by the present false vault, decorated by Tommaso Laureti and assistants in 1585.

The Baptism of Constantine. The setting is the Lateran Baptistry. Pope Silvester has the features of Clement VII. Attributed to Francesco Penni.

1

The Battle of the Milvian Bridge. The work depicts Constantine's victory over Maxentius. Some of the details are taken from the reliefs on Trajan's Column. The work is by Giulio Romano, though a few sketches by Raphael exist.

2

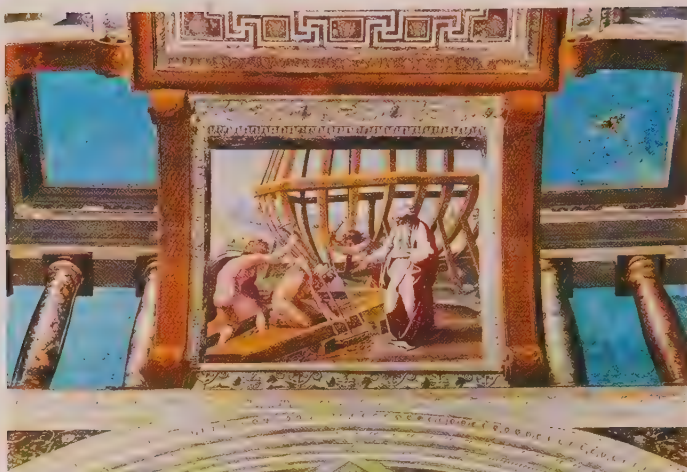
The Apparition of the Cross. The group composed of the emperor and surrounding figures is from Trajan's Column. The fresco is by Giulio Romano.

3

Constantine's (legendary) *Donation of Rome* to Pope Silvester (portrait of Clement VII). Attributed to Giulio Romano and Francesco Penni.

4

o - Loggia of Raphael



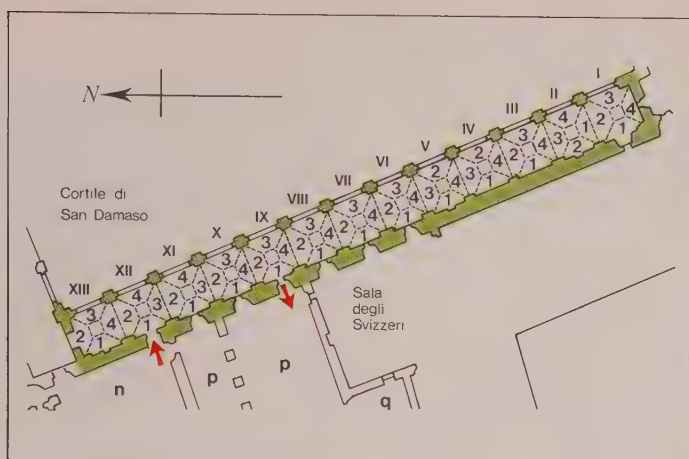
School of Raphael, The building of the ark

The so-called Loggia of Raphael is the second of three arcades built one upon the other, a structure envisaged by Julius II. In 1508 the building of the three arcades was entrusted to Donato Bramante, who was then working on two other Vatican projects, the Court of the Belvedere and the "new" St Peter's. When he died, in 1514, Bramante had completed only the first range of arches. Leo X passed the job on to Raphael, who completed it in 1519, having also decorated the loggia that was to bear his name (the decoration was begun in 1517). Giovanni da Udine decorated the ground-floor loggia and, later (1560-64), the now extensively repainted top loggia, both of which are closed to the public. Gregory XIII and Sixtus V each added an east wing to the structure, thus creating the present Court of St Damasus, which can be seen from the windows.

The visitor approaches the Loggia of Raphael from the Hall of Constantine (IV) of the Raphael Stanze. The windows along the wall illuminate the Room of the Chiaroscuro (see p. 81), the antechamber of the apartment where Leo X held the "secret consistory", and the Room of the Swiss Guards. A door at the end of the loggia, in the same wall, gives access to a ramp originally designed to be climbed on horse-back, built by Bramante to link the three floors of the edifice to the Court of St Damasus. The arcades were originally open on the courtyard side, but in the 19th century they were closed with large windows to protect the frescoes and stucco-work, both of which are now in very poor condition, especially in the lower parts. They must have begun to deteriorate soon after they were made, for they were first restored in about 1560, by Giovanni da Udine.

Michiel informs us that the gallery was kept closed "*et al piacer solum*" of Leo X, who arranged in certain of its niches "many statues, kept in private amongst his possessions".

Leo X's antiquarian tastes, typical of his age, are reflected in the loggia decoration. In fact, the themes of the grotesques and stucco ornaments are clearly derived from antiquity, and in particular from the *Domus Aurea*, with which Raphael and his school were well-acquainted, Raphael having been appointed Superintendent of Antiquities in 1514. Another Renaissance trait present here is the intermingling of biblical and mythological motifs. In order to carry out this complex decorative sche-



me, Raphael availed himself of the collaboration of Giulio Romano, Francesco Penni, and above all of Giovanni da Udine and Perin del Vaga. However, the work should not be considered the product of "Raphael and assistants", as is the case with the Room of the Incendio, but of teamwork, in the modern sense of the word. Minor contributions were made by Pellegrino da Modena, Vincenzo da San Gimignano, Raffaellino del Colle, Tommaso Vincidor, and the young Polidoro da Caravaggio.

The original majolica floor, by Luca della Robbia the Younger, was removed in 1869.

There is a great deal of controversy as to the identity of the artists of the single works. It is certain that the stucco ornaments "alla Romana", made with a mixture of lime, plaster and marble sawdust, are by Giovanni da Udine: there is more than one portrayal of himself and Raphael's studio at work, on the pilasters of the first two bays. There is much less certainty as to who painted the biblical scenes on the vaults. They form the so-called Bible of Raphael, and, with the exception of the scenes in the last bay, are based on Old Testament stories. The yoke, ring and feather appearing in the centre of the vaults are motifs from the "device" (insignia and motto) of Leo X.

BAY I

God divides the light from the dark. God divides the land from the waters. God creates the sun and moon. God creates the animals.

I
1-4

BAY II

Creation of Eve. The Original Sin. Expulsion from Eden. Adam and Eve with their sons.

II
1-4

BAY III

The building of the ark. The Flood. Leaving the ark. Noah's sacrifice.

III
1-4

BAY IV

The victorious Abraham encounters Melchisedec. God's promise to Abraham. The angels visit Abraham. The burning of Sodom.

IV
1-4

BAY V

God forbids Isaac to go to Egypt. Abimelech learns that Rebecca is the wife of Isaac. Isaac blesses Jacob instead of Esau. Isaac blesses Esau.

V
1-4

BAY VI

Jacob's vision. Jacob meets Rachel at the well. Jacob reproaches Laban. Return to Canaan.

VI
1-4

plan
←

VII
1-4



BAY VII



Joseph relates his dreams to his brothers. Joseph is sold by his brothers. Joseph and the wife of Potiphar. Joseph interprets the Pharaoh's dreams.

VIII
1-4

BAY VIII

Moses found in the Nile. The burning bush. The crossing of the Red Sea. Moses makes water spring from a rock.

IX
1-4

BAY IX

Moses receives the tablets of the Law. Worship of the golden calf. God speaks to Moses from a cloud. Moses gives the tablets of the Law to the people.

X
1-4

BAY X

The Ark of the Covenant is carried across the Jordan. The capture of Jericho. Joshua stops the sun. Division of the land of Canaan.

XI
1-4

BAY XI

David is anointed King. David kills Goliath. Triumph of David. David's sin.

XII
1-4

BAY XII

The consecration of Solomon. The judgement of Solomon. The Queen of Sheba. The building of the temple.

XIII
1-4

BAY XIII

The birth of Christ. Adoration of the Magi. Baptism of Christ. The last supper.

p - Room of the Chiaroscuro



View of the room



The Room of the Chiaroscuro, also known as the Room of the Palafrenieri ("footmen"), the first antechamber of the apostolic apartment, is where Leo X used to hold the "secret consistory", i.e. the council of cardinals resident in Rome, and various ceremonies, both public and private, religious and secular. It was also known as the Room of the Pappagallo ("parrot") because as far back as the Middle Ages a cage containing a parrot had been kept in the room. As a reminder of the old name, two parrots, perhaps the work of Giovanni da Udine, are represented on the wall above the door leading to the Room of the Swiss Guards (closed to the public).

This room is in the 13th-century wing of the Apostolic Palace, and is divided in half by a row of columns that mark the beginning of the 14th-century addition, of which the Hall of Constantine (IV) of the Stanze forms part.

The present decoration dates back to the 16th century. The ceiling was painted, from a design by Raphael, during the papacy of Leo X. The chiaroscuro figures (from which the room takes its name) of apostles and saints were also made by the school of Raphael. They were partly destroyed in 1558, and were restored by Taddeo and Federico Zuccari in 1560. Further decorations were added by Giovanni Alberti and Ignazio Danti in 1582, during the papacy of Gregory XIII, who also commissioned the present decoration of the Room of the Swiss Guards.

A model of the dome of St Peter's stands in the centre of the room. It is considered a faithful copy, as regards the drum and inner dome, of the model made by Michelangelo between November 1558 and November 1561, the last of a series of four. The first was a clay model of the entire edifice of St Peter's; the second was a larger, wooden model of the basilica, but without the façade; the third was a clay model of the dome and drum, and the fourth a larger, wooden version of the third. As was mentioned above, the model exhibited here is thought to be a faithful copy of that last model, except perhaps for the outer dome, which is generally thought to reflect the final plan of Giacomo della Porta more than Michelangelo's original idea.

The door bearing the name and coat-of-arms of Julius II leads to the Chapel of Nicholas V. The door next to it leads to the pope's "cubiculum", now closed to the public.

q - Chapel of Nicholas V



Fra Angelico, St Lawrence receiving the treasure of the Church, detail

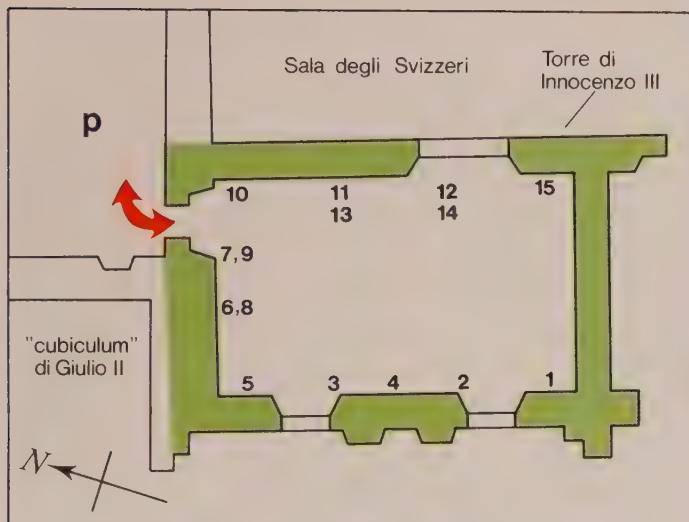
This chapel is in the Tower of Innocent III, which forms part of the oldest section of the Apostolic Palace. At the end of the 13th century, under Nicholas III, the tower was enveloped by the additions made to the palace round the Court of the Pappagallo. In the 15th century Nicholas V Parentucelli chose the room on the fourth floor as the site of his private chapel.

This relatively small (6.6 x 4 m) room is built on a rectangular plan, and covered with a cross vault. It is approached from the Room of the Chiaroscuro through a door made in the wall during the time of Julius II. The original entrance (now walled up and concealed by a door) is next to the present one. It led to a room used by Julius II as a bedroom ("cubiculum"), a room that was probably once the small study of Nicholas V. In the wall on the left, a low, rectangular window, made towards the end of the 16th century, opens on the Room of the Swiss Guards; it enabled the occupants of the room to follow the mass celebrated in the chapel. In the wall opposite are two long, narrow ogival windows.

The decoration of the chapel was carried out by Giovanni da Fiesole known as Fra Angelico, between 1447 and 1451. The walls are decorated with frescoes depicting events from the lives of St Stephen (above) and St Lawrence (below). The four evangelists and their symbols are portrayed on the starry blue vault, and the doctors of the Church on the pilasters.

The frescoes are masterpieces of the Florentine artist's maturity. As soon as he had finished the chapel he made the decorations, now lost, for the aforementioned study of Nicholas V, and for the Chapel of the Holy Sacrament, now destroyed.

Along the skirting-board are frescoes representing drapery and in the centre, the coat-of-arms of Nicholas V. The embroidered frontal on the altar is a late 16th-century work from the Church of San Filippino, in the Via Giulia. The wooden crucifix is a product of the 15th-century Italian school, and replaces the lost altar-piece with the Deposition of Christ that Fra Angelico had painted for the chapel. The floor is the original one, and is by Agnolo Verrone, Florentine marble-worker and contemporary of Angelico. The subjects of the frescoes on the walls and pilasters are as follows (top to bottom):



Pilaster next to the altar, on the right as we enter: *St Gregory the Great; St Anastasius*.

1

Right wall:

The Ordination of St Stephen; St Stephen distributing alms.

2, 3

The Ordination of St Lawrence. The figures are probably portraits of the artist's contemporaries; St Sixtus has been given the features of Nicholas V.

4

Pilaster: *St Ambrose; St Thomas Aquinas*.

5

Entrance wall:

St Stephen preaching; St Stephen addressing the Council.

6, 7

St Lawrence receiving the treasure of the Church; St Lawrence distributing alms. St Sixtus is a portrait of Nicholas V.

8, 9

Pilaster: *St Augustine; St Jerome*.

10

Left wall:

The Expulsion of St Stephen; the Stoning of St Stephen.

11, 12

St Lawrence before Decius; the Martyrdom of St Lawrence. In the first scene, the boy who looks away, clasping his hands, is St Roman; further right, the saint, in prison, converts St Hippolytus. As for the second scene, the Martyrdom, all but the upper part was repainted in the 16th century, when the window below it was made.

13, 14

Pilaster: *St Leo the Great; St John Chrysostomos*.

15

r - Borgia Apartment



View of the Room of the Mysteries

The Borgia Apartment, which now houses part of the Collection of Modern Religious Art (described in the next section), takes its name from the Spaniard Rodrigo de Borja y Doms, Pope Alexander VI from 1492 to 1503. Today the name is used to indicate only the “secret”, i.e. private, rooms which the Borgia Pope had decorated by Bernardino Betti, better known as Pinturicchio.

The Borgia Apartment proper occupied the whole first floor of the Apostolic Palace, built between the 13th century and the end of the 15th century. The Room of the Vestments (X). Room of the Pappagallo (IX, also known as the Dressing-room and Room of the Secret Consistory), Audience-room (VIII) and Room of the Pontiffs (VII) belonged to the more official area of the apartment. The Room of the Falda (XII) and another room (XI), the “cubiculum” (bedroom) of Nicholas V, both of which look on to the Court of the Pappagallo, are in the same area. From the Room of the Pontiffs one entered the semiofficial area of the apartment, the “secret rooms”, below the Raphael Stanze. The Room of the Mysteries (VI), Room of the Saints (V), and Room of the Liberal Arts (IV) are in the 15th-century wing built by Nicholas V. The Room of the Creed (III) and Room of the Sibyls (I) are in the Borgia Tower, built by Alexander VI during the years 1492-94 to complete the fortifications of the palace. His bedroom (XIII) is next to the Room of the Liberal Arts, and has two windows looking on to the Borgia Court. The two adjoining rooms probably served as bathroom and as treasury (XXVIII).

Pinturicchio decorated the “secret rooms” in 1492-94, assisted by the members of his workshop, among whom were Benedetto Bonfigli, Pietro d'Andrea da Volterra, and Antonio da Viterbo, known as Pastura.

After the death of Alexander VI, the apartment was abandoned by the popes, who preferred to live elsewhere, and was used as the residence of the “nephew cardinals”, including Carlo Borromeo, Pius IV's secretary of state, and nephew.

Pinturicchio's frescoes were repainted and restored in 1816, under Pius VII, when the Vatican Pinacoteca was established here, and again in 1897, when Leo XIII opened it to the public (the rooms were also restored, and most of the floors reconstructed in copies of the original cera-

mic tiles, very few of which had survived). A further restoration was carried out in recent times, when the apartment was chosen to house part of the Collection of Modern Religious Art.

plan
→

I, ROOM OF THE SIBYLS

I

The visit to the Borgia Apartment now begins from this room, situated in the Borgia Tower, and approached from the Raphael Stanze. Tradition has it that Cesare Borgia, known as Valentino, nephew of Alexander VI, had his brother-in-law Alfonso d'Aragona murdered in this room in 1550, and that he was imprisoned here in 1503 by Julius II. The twelve lunettes are decorated with pairs of prophets and Sibyls, from whom the room takes its name. From the wall opposite the window, left to right: Baruch, Samia; Zechariah, Persica; Obadiah, Libica; Isaiah, Ellespontica; Micah, Tiburtina; Ezekiel, Cimmerica; Jeremiah, Frigia; Hosea, Delphica; Daniel, Eritrea; Haggai, Cumana; Amos, Europea; Jeremiah, Agrippina.

The astrological symbols of the seven major planets, and the human activity they were thought to influence are represented in the octagonal panels of the intermediate pendentives: Saturn, with coach drawn by dragons, and works of charity; Jupiter, with coach drawn by eagles, and hunters; Venus, with cart drawn by bulls, and lovers; Mercury, with cart drawn by deer, and merchants; the Moon, with cart drawn by dragons, and fishermen. In the last octagon, astronomers confer beneath an armillary sphere (an instrument that showed the movements of the planets). The decoration of this room is perhaps the work of Pastura.

III, ROOM OF THE CREED

III

This room, also in the Borgia Tower, is named after the pairs of prophets and apostles, with cartouches bearing verses of the Creed, that appear in the lunettes. Starting from the wall on the side of the Borgia Court, left to right: Peter, Jeremiah; John, David; Andrew, Isaiah; James the Elder, Zechariah; Matnew, Hosea; James the Younger, Amos; Philip, Malachi; Bartholomew, Joel; Thomas, Daniel; Simon, Malachi; Thaddeus, Zechariah; Matthew, Obadiah. Attributed to Pinturicchio's workshop, perhaps Pastura or Tiberio d'Assisi.

IV, ROOM OF THE LIBERAL ARTS

IV

This is the first of the rooms located in the wing built by Nicholas V. It was Alexander VI's study, and he also used to dine here; his body was laid out in this room when he died. The name of the room has its origins in the medieval concept of the Arts of the Trivium and of the Quadrivium, which made up the Liberal Arts. The Arts are represented in the lunettes as enthroned women, each identified by an inscription. From the lunette above the window, proceeding right:

Astronomy; next to her, the geographer Ptolemy wearing a crown.

Grammar.

Dialectics.

Rhetoric.

Geometry.

Arithmetic.

Music.

1

2

3

4

5

6

7

Some of the figures surrounding the Arts are portraits of contempora-



ries. The figure of Euclid, kneeling before Geometry, and intent upon measuring with compasses, may be a portrait of Bramante. Only part of the work is by Pintoricchio, whose name appears on the base of Rhetoric's throne. The rest can be attributed to Tiberio d'Assisi or to Pastura.

The five octagons of the large central arch are 16th-century additions, or perhaps restorations. Depicted here: Jacob takes leave of Laban; the Angels save Lot from the destruction of Sodom and Gomorrah; Justice, Trajan's justice; Justice distributes gifts.

The gilded stucco reliefs on the vault represent the pope's coat-of-arms and devices.

The 16th-century fireplace, carved in "pietra serena" (a Tuscan name for a type of hard sandstone) from a design by Sansovino, is the work of Simone Mosca. Tradition has it that it once stood in Castel Sant'Angelo.

V, ROOM OF THE SAINTS

The hand of Pintoricchio is most evident in this room, for which he planned and executed most of the frescoes. Starting from the lunette above the window, and proceeding right:

Martyrdom of St Sebastian; in the background, the Colosseum and, further right, Palatine Hill and the churches of St John and St Paul.

Susannah and the elders.

Events from the life of St Barbara; in the foreground, she escapes from the tower, and is sought after by her furious father; in the background, she meets St Juliana and the shepherd who is to hand her over to her father, who is determined to kill her because she became a Christian.

St Catherine disputing in the presence of the emperor Maximinus; in the background, Constantine's Arch. There are many portraits of contemporaries in this fresco. The man with the drooping moustaches, on the left of the throne, is Andrea Paleologo of the imperial family of Byzantium. Behind him is Antonio da Sangallo the Elder, holding a square, and, on his left, Pintoricchio himself. Prince Djem, guest/hostage of the pope, and friend of Valentino, appears either as the Oriental figure on horseback, or as the figure next to the emperor.

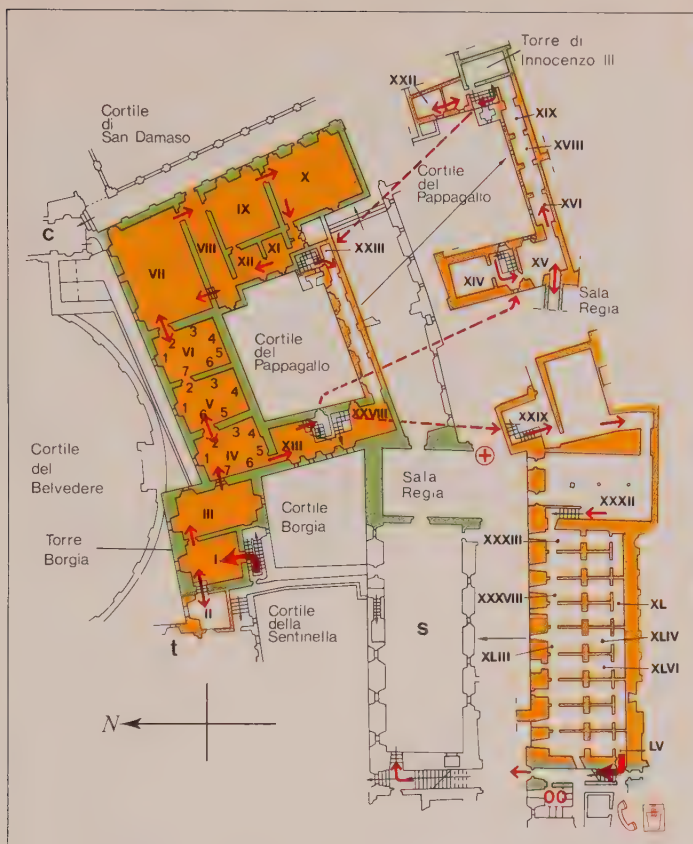
The Meeting of St Anthony Abbot and St Paul the Hermit.

The Visitation.

Scenes from the myth of Isis and Osiris are depicted in the spandrels of the vault, according to a "plan" by Antonio da Viterbo; their presence, together with that of the bull Apis, is an allusion to the pope, as a bull appears in his device. In the cross-vault near the window: Osiris teaches the Egyptians to till the earth, and to plant vines and apple-trees; wedding of Osiris and Isis. In the other cross vault: Seth (Typhon) kills Osiris; Isis finds the limbs of Osiris; Osiris leaves the pyramid in the form of the bull Apis; Apis is carried in triumph by the people.

On the large arch, scenes from the myth of Io and Argus: Mercury lulls Argus to sleep with the music of a syrinx; Hera asks Zeus to hand over Io; Io is tempted by Zeus; Isis enthroned between Horus and Mercury; Mercury kills Argus.

Above the door leading to the Room of the Mysteries: Madonna and Child by Pintoricchio, possibly a portrait of Giulia Farnese.



VI, ROOM OF THE MYSTERIES

This is the last of the rooms decorated by Pinturicchio, who left a large part of the actual painting to his assistants. The Mysteries of the Faith are depicted in the lunettes. From the lunette above the window, proceeding right:

The Ascension.

The *Pentecost*.

The Assumption of the Virgin.

The Annunciation.

The *Nativity*.

The Adoration of the Magi.

The Resurrection.

Several portraits of contemporaries appear here. In the Resurrection there is a splendid portrait of Alexander VI, kneeling; the central soldier, with a lance, may be a portrait of Cesare Borgia. The figure on the right in the Ascension may be Francesco Borgia, the pope's "cubiculario" (manservant).

Eight tondi with busts of prophets, each identified by an inscription on the frame, decorate the spandrels of the two vaults: Micah, Joel, Jeremiah, Sophonias, Isaiah, Solomon, Malachi, David.



VII, ROOM OF THE PONTIFS

With the Room of the Pontifs we enter the official wing of the apartment. This room is the section built in the 14th century, and was used for formal audiences, banquets, consistories and official functions in general. The present false vault replaces the original beam ceiling, which collapsed in 1500, nearly killing Alexander VI. The ceiling decoration consists of stucco ornaments and grotesques made by Perin del Vaga and Giovanni da Udine, under Leo X. It depicts the twelve signs of the zodiac, the constellations, the seven planets known then, and, in the centre, dancing angels.

A series of inscriptions above the lunettes celebrates popes Stephen II, Adrian I, Leo III, Sergius II, Leo IV, Urban II, Nicholas III, Gregory XI, Boniface IX, and Martin V. The room was probably named after these inscriptions.

ROOMS VIII-XIII

VIII

Alexander VI's private Audience Room (VIII) is adjacent to the Room of the Pontifs. The vault frescoes, painted 1576-77 by Lorenzo Sabbatini and assistants, depict St Peter and St Paul, and eight stories from the Acts of the Apostles.

XII
IX

One door in the Audience Room leads to the Room of the Falda (XII), and another to the room now known as Second of the Vestments (IX, Once called Room of the Pappagallo and, later, Dressing-Room and Room of the Secret Consistory; the Room of the Chiaroscuri, above, was used for the same purposes during the second half of the 16th century). Here the pope donned his vestments, and also met with cardinals, prelates and ambassadors, dealt with ordinary problems, and conducted special ceremonies like the Benediction of the Golden Rose, and the Christmas Benediction of the Sword; the "secret consistory" was also held here. The richly carved and decorated ceiling was made in 1563, under Pius IV, and restored under Gregory XIII; the central section with the Pentecost is by Girolamo Muziano (1576). The frieze dates back to the time of Pius IV, and is attributed to Giovanni Battista Lombardelli, Paris Nogari and others.

X

The next room is the Room of the Vestments (X), so called because the cardinals dressed here. The ceiling and frieze are of the same period as those of the preceding room.

This room gives access to the Ducal Room (Sala Ducale) and the Royal Hall (Sala Regia), both closed to the public.

XI

The "cubiculum" (XI) of Nicholas V communicates with the Room of the Vestments, and is adjacent to the Room of the Falda. The panelled ceiling, with a representation of St Peter in the centre, was made under Nicholas V. The many representations of the coat-of-arms of Sixtus IV suggest that the ceiling was restored during his papacy.

XIII

Alexander VI's bedroom (XIII), where he died, is adjacent to the Room of the Liberal Arts. The low, richly carved wooden ceiling is decorated with elements in stucco of the Borgia coat-of-arms. The small frieze is of a later period.



Ben Shahn, Third Allegory, detail

This is the new collection of paintings, sculpture and graphic art set up by Pope Paul VI as a record of the capacity of contemporary art for religious expression. He inaugurated the collection, comprised exclusively of donations, in 1973. The works occupy the apartment of Alexander VI (on the first floor of the Apostolic Palace), the two floors of the so-called Salette Borgia, a series of rooms on the ground floor, and a series of rooms below the Sistine Chapel. The last used to be the study of the "Magistri Caeremoniarum" (persons who directed proceedings on formal occasions, and performed what would now be called secretarial duties). Also included in the itinerary is a room in the tower built by Innocent III in the 13th century; it lies below the Chapel of Nicholas V, and has fragments of fresco decorations dating back to the papacy of Nicholas III.

The itinerary begins in the Room of the Sibyls (I) of the Borgia Apartment, and in the small room that adjoins it (II), where works by F. Goya, A. Rodin and H. Matisse (decorations and ornaments for the Chapel of Venice) introduce the collection of religious art. This and the following rooms include paintings by Italian artists of the so-called Novecento movement (O. Rosai, A. Soffici, F. Casorati, M. Sironi and V. Guidi), and by artists associated with the "Corrente" movement (B. Cassinari, R. Guttuso, A. Sassu) and the "Roman School" (C. Cagli, D. Purificato, F. Gentilini, F. Pirandello). A more decisive aim to revive religious art is expressed in the paintings of M. Denis, G. Desvallières and Père Couturier, founders of the "Ateliers d'Art Sacré", in France, and in the works of G. Previati, A. Carpi, B. Saetti, S. Consadori, L. Filocamo, F. Ferrazzi, R. Brindisi and M. Avenali. Sculpture is represented by a series of sketches by A. Biagini, F. Nagni and A. Monteleone for the doors of St Peter's; by L. Minguzzi and L. Fontana for the doors of the Cathedral of Milan; by E. Greco for those of the Cathedral of Orvieto; and by bronzes by E. Barlach, F. Messina, A. Berti, P. Fazzini and E. Manfrini.

G. Manzù's "Chapel of Peace", a homogeneous collections of vestments and vessels for church ceremonies from Sotto il Monte (Bergamo), birth-place of John XXIII, has been reconstructed on the upper floor of the Salette Borgia (Room XIV).

The artist himself planned the layout of the exhibits. Room XV * is devoted to the works of G. Rouault. Rooms XVI-XVIII contain works by late



19th-century artists who reacted against Impressionism: P. Gauguin, E. Bernard, O. Redon, the "Nabis" painters M. Denis and F.E. Vallotton, and the "École de Paris" painters M. Chagall, O. Zadkine, S. Dali, T. Foujita and M. Utrillo. The graphic arts section (XIX-XXII) contains drawings and engravings by G. Morandi, F. Casorati, A. Bucci, M. Marini, A. Modigliani, H. Moore, G. Sutherland, B. Nicholson, P. Klee, W. Kandinsky, Le Corbusier, G. Braque and E. Munch.

On the lower floor of the Salette Borgia (XXIII-XXVIII) are exhibited works by G. Balla, M. Sironi, C. Carrà, O. Rosai, A. Martini, P. Semeghini, A. Tosi, V. Guidi, F. De Pisis, L. Spazzapan, C. Levi, E. Morlotti, G. Omiccioli, T. Longaretti and F. Tomea and high-fired ceramics by A. Biancini.

Rooms XXIX-XXXII, on the ground floor, house various large works: high-fired ceramics by A. Biancini; mosaics by D. Cantatore and F. Ferrazzi; stained glass windows by F. Léger, R. Bissière, J. Villon, J. Thorn-Prikker and H. Campendonk; bronzes by A. Selva, J. Meštrović, L. Scorzelli, Mirko, F. Bodini, V. Ciminaghi and L. Baskin; marble and stone sculpture by E. Hillebrand, L. Fontana, U. Mastroianni, M. Marini and G. Mazzullo; paintings by B. Buffet and G. Hajnal.

Most of the works exhibited in Rooms XXXIII-LV, below the Sistine Chapel, are arranged by nationality and artistic movement. First comes the United States donation, comprising works by Ben Shahn, P. Evergood and J. Levine, painters/witnesses of post-Depression America, and works by L. Feininger, M. Weber, J. Lipchitz, A. Rattner and F. Watkins, artists connected with early 20th-century European vanguards. Room XXXVIII contains a large group of works by G. Severini; they date back to the fifties and sixties, and record the artist's activity as decorator for the Cathedral of Cortona, the Church of St Pierre in Fribourg, and the university of the same city. Rooms XL-XLIII contain an outstanding series of Expressionist paintings, most of which are by German artists; the collection ranges from works by Paula Modersohn-Becker and the Belgian painter J. Ensor, precursors of Expressionism, to works by the "Brücke" group (E.L. Kirchner, E. Heckel, K. Schmidt-Rottluff, E. Nolde, C. Rohlf), to O. Dix, M. Beckmann and O. Kokoschka. They are followed by ceramics by Picasso, paintings by F. Bacon and G. Sutherland, opposite extremes of the new tendencies in British painting, and paintings by D. Rivera, J.C. Orozco, D.A. Siqueiros and R. Tamayo, better-known for their large mural paintings in Mexico (Rooms XLIV-XLVI). Spain is represented by works of E. Chillida, P. Serrano Aguilar, and B. Palencia; Yugoslavia by works of J. Meštrović, I. Dulčić, and naïfs of the so-called School of Hlebine; France by works of J. Bazaine, A. Manesier and J. Villon. The collection finishes with works of U. Mastroianni, C. Capogrossi, V. Aaltona, J. Weidemann, F. Botero, Djanira, R.A. Crooke, L. Zack, K. Azuma, S. Hantai and E.G. Hansing.

*

Room XV leads on to a balustrade overlooking the Royal Hall, formerly used for receiving ruling monarchs and ambassadors and for other ceremonies; it was renovated by Antonio da Sangallo the Younger under Paul III, and the frescoes, by Late-Renaissance artists, illustrate episodes from the history of the papacy.

s - Sistine Chapel



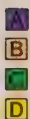
scheme



View of the chapel

The Sistine Chapel is in an edifice standing at the southwest corner of the old medieval section of the Apostolic Palace, and takes its name from Pope Sixtus IV della Rovere, who had it built between 1475 and 1480. At present, entrance to the chapel is through a small door in the wall behind the altar, reached by coming down from the Raphael Stanze, or up from the Collection of Modern Religious Art. The official entrance is in the Royal Hall (Sala Regia), the hall where the pope publicly received royal and imperial ambassadors.

Built by Giovannino de' Dolci on a plan by the Florentine architect Baccio Pontelli, the Sistine edifice was designed for the dual purpose of housing the new palatine chapel, and defending the Apostolic Palace. The defensive nature of the building is evident from the stern, massive appearance of its exterior, and from the battlements at the top. The structure includes an area below ground level, a mezzanine, and the chapel, above which is a spacious attic and, on the outside, a gallery for the guards. The mezzanine, which now houses part of the Collection of Modern Religious Art, was once occupied by the offices of the "Magistri Caeremoniarum", among whom were Giovanni Burcardo, a contemporary of the Borgia Pope; Paris de Grassis, a contemporary of Julius II and Leo X; and Biagio da Cesena, a contemporary of Paul III. The chapel is still used for some papal functions and for the conclave, which originally assembled in the nearby Chapel of the Holy Sacrament.

scheme
→

The latter, frescoed by Fra Angelico, was pulled down during the papacy of Paul III to enlarge the Stairway of the Maresciallo. The Sistine Chapel is built on a simple rectangular plan. It has no apse, and is 40.23 m long, 13.41 m wide, and 20.7 m high. It is covered with a barrel vault, with weight-bearing vaulting cells that descend between the twelve arched windows. The floor is in inlaid marble of different colours. A marble transenna, a free interpretation of the Byzantine iconostasis, separates the area of the presbytery reserved for the officiating clergy from that of the congregation. It was originally joined to the choir, but was moved back during the papacy of Gregory XIII to enlarge the presbytery. Both the transenna and the choir are ornamented with extremely fine reliefs, the work of Mino da Fiesole, who may have been assisted by Andrea Bregno and Giovanni Dalmata.

The decoration of the walls with events from the lives of Moses and Christ, and with portraits of popes, was carried out by a team of painters originally composed of Perugino, Sandro Botticelli, Domenico Ghirlandajo and Cosimo Rosselli, assisted by members of their workshops, among whom were Pinturicchio, Piero di Cosimo and Bartolomeo della Gatta. They were later joined by Luca Signorelli, who painted the last two frescoes of the Mosaic series. Pier Matteo d'Amelia painted a simple, starry sky on the vault. The work was begun in 1481, and completed in 1483. On 15 August of the same year, Sixtus IV consecrated the new chapel, dedicating it to the Virgin Mary. The work of the various artists was probably co-ordinated by Perugino, who was the first to be engaged, and who had painted the lost altar-piece with the Virgin Mary, and the first two panels of both the Mosaic and Christian cycles, works that were destroyed by Michelangelo to make room for the Last Judgement. The only signature which has been found is that of Perugino.

The three popes who succeeded Sixtus IV left the chapel as they had found it. It was only in 1506 that Julius II della Rovere, nephew of Sixtus IV, decided to change the vault decoration. In 1508 he entrusted the task to Michelangelo Buonarroti, who tried in vain to resist the will of the masterful pope. Tradition has it that it was Donato Bramante, envious of his rival's success, who suggested that Michelangelo be commissioned to do the job. On 10 May 1508 Michelangelo began work on the ceiling, with the help of assistants such as Jacopo d'Indaco and Francesco Granacci. He dismissed his assistants as soon as he had learnt the fresco technique, which was entirely new to him at that time. By September 1510 he had finished half the vault (from the entrance to the Fall). On 14 August 1511, Julius, impatient to see the work, had the scaffolding taken down, and it is said that when Raphael saw the paintings on the vault he changed his style. The ceiling was completed in October 1512, and on All Saints' Day (1 November) Julius II inaugurated it with a solemn high mass. Towards the end of 1533 Clement VII de' Medici commissioned Michelangelo to paint the Last judgement on the altar wall, and the Fall of the Rebel Angels, which was never executed, on the opposite wall. The placing of the Last Judgement over the altar is unusual in that the subject, for liturgical reasons, was traditionally depicted on the entrance wall; the pope may have had it placed on the altar wall to serve as a reminder of the Sack of Rome, in 1527, which many had interpreted as divine punishment for the corruption of the times. Once again Michelangelo reluctantly accepted the commission, though he did not begin work on the painting until 1535, and then only under pressure from Paul III, Clement VII's successor. The 15th-century paintings on the wall were destroyed, and the wall covered with a slightly sloping layer of bricks. Unaided by assistants, Michelangelo began to paint on this surface in the summer of 1536, completing the immense painting (which occupies 200 square metres, and represents 391 figures) in the autumn of 1541. On 31 October of the same year, Paul III, who had followed the artist's progress with great impatience, celebrated vespers in front of that extraordinary painting which, according to Giorgio Vasari, aroused "the wonder and astonishment of the whole of Rome".

SIDE WALLS AND ENTRANCE WALL



scheme



The wall frescoes representing the lives of Moses and Christ are closely related, and the Latin inscription above each fresco emphasizes this relationship. The inscriptions sometimes refer to a principal episode in the frescoes, and sometimes to a secondary episode, whose counterpart appears on the opposite wall, illustrated by a similar inscription. Therefore a full understanding of the cycle requires that the two Lives be viewed together. The complicated iconographic scheme was undoubtedly established by Sixtus IV or one of his court theologians, and has a precise political aim; in effect, the choice of the episodes tends to stress the role of Christ and his "precursor", Moses, as leaders of the people, legislators and priests. In the Handing over of the Keys (see below: 10), Christ, with a symbolic gesture, transmits these roles to Peter, founder of the papacy. The Payment of the Tribute, in the background of the same painting, alludes to the independence of spiritual from temporal power, and independence also recognized by the emperor Constantine (whose triumphal arch appears twice) with his legendary donation to Pope Silvester. The fresco with the Punishment of Korah (see below: 9) alludes to the divine punishment awaiting those, including persons within the Church, who question the authority of the papacy. Similar messages are contained in the gallery of portraits of the first thirty popes (only 26 remain as the first four on the altar wall were destroyed), which serve as a record of the historical origins of papal power. The interpretation of the cycle now begins with the two panels at the sides of the altar wall.

South wall: the *Journey of Moses*. In the background, Moses takes leave of his father-in-law before returning to Egypt. In the foreground, on the left, the prophet meets the angel sent to punish him for not having circumcised his son; on the right, the Circumcision, the episode to which the inscription of the panel refers. The fresco is by Perugino. — The two popes next to the window are *Clement I* (right), by Ghirlandaio, and *Evaristus* (left), by Botticelli.

1

1a
1b

North wall: the *Baptism of Christ*. The scene appears in the centre, and the inscription refers to this episode. In the background, left, a sermon by the Redeemer; right, a sermon by John the Baptist. The fresco is by Perugino, whose signature appears on the marble frame above the tondo of God. — The popes are *Anaclete* (left), by Ghirlandaio, and *Alexander I* (right), by Fra Diamante.

2

2a
2b

South wall: *Events from the life of Moses*. Right to left: Moses kills the Egyptian who maltreated an Israelite; he escapes from Egypt; he defends Jethro's daughters from the shepherds, and helps the girls to water the flock; he takes off his shoes and prostrates himself before the burning bush (the inscription refers to this episode); he leads the Jews out of Egypt. Fresco by Botticelli. The popes are *Sixtus I*, artist unknown, and *Hyginus*, by Ghirlandaio.

3

3a
3b

North wall: the *Temptations of Christ*. The temptations, to which the inscription refers, appear in the background. In the foreground, the Purification of the leper. There are several portraits among the onlookers; the figure on the far right, with a baton, is Girolamo Riario, the pope's condottiere. By Botticelli. The popes are *Telesphorus*, by Fra Diamante, and *Pius I*, by Botticelli.

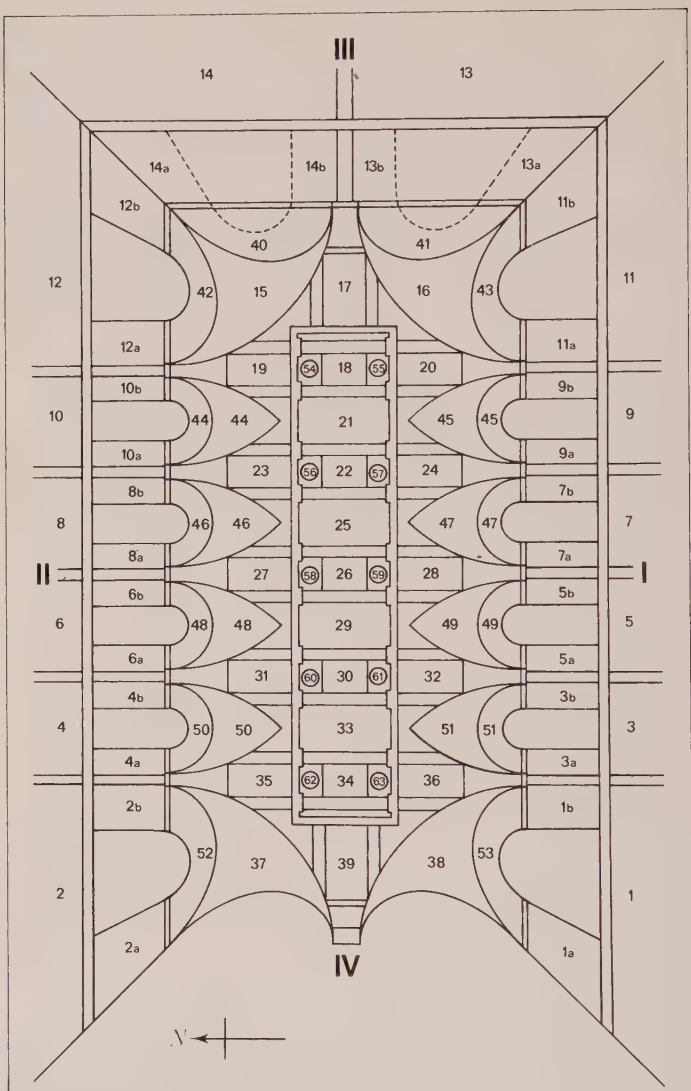
4

4a
4b

South wall: the *Crossing of the Red Sea*. Left, the jubilant people gather round Moses (the inscription refers to this episode); right, the Egyptians are swept away by the sea. In the background, Moses and Aaron before Pharaoh. There are many portraits: the old man holding a case, on Moses' right, is Cardinal Bessarione; the youth in black, on the left, is Piero di Cosimo; the warrior with his back almost turned to the viewer is Roberto Malatesta. By Cosimo Rosselli. The popes are *Anicetus* and *Eleutherius*, both by Fra Diamante.

5

5a
5b



SCHEME OF THE WALLS AND CEILING

- I South wall: life of Moses
- II North wall: life of Christ
- III East entrance wall
- IV West wall with the Last Judgement (see scheme on p. 97)

Ceiling frescoes not mentioned in text

The Ancestors of Christ

- 40 Lunette with Eleazar, Matthan
- 41 Lunette with Jacob, Joseph
- 42 Lunette with Azor, Zadoch
- 43 Lunette with Achim, Eliud
- 44 Lunette and vaulting cell with Josiah, Jeconiah, Shealtiel
- 45 Lunette and vaulting cell with Zerubbabel, Abiud, Eliakim
- 46 Lunette and vaulting cell with Hezekiah, Manasseh, Amon
- 47 Lunette and vaulting cell with Azariah, Jotham, Ahaz
- 48 Lunette and vaulting cell with Asa, Jehoshaphat, Joram

- 49 Lunette and vaulting cell with Rehoboam, Abijah
- 50 Lunette and vaulting cell with Jesse, David, Solomon
- 51 Lunette and vaulting cell with Salmon, Boaz, Obed
- 52 Lunette with Nahshon
- 53 Lunette with Amminadab

Monochrome medallions with stories from Genesis, II Samuel, and II Kings

- 54 Joab, nephew of David, kills Abner
- 55 Bidgar throws King, Joram from the cart
- 56 Death of Uriah, husband of Bathsheba
- 57 Jehu destroys the image of the god Baal
- 58 David before the prophet Nathan
- 59 Destruction of the tribe of Achab
- 60 Death of Absalom
- 61 Medallion with no story
- 62 Sacrifice of Isaac
- 63 Elija ascends to Heaven on a chariot of fire

North wall: the *Calling of the first apostles*. In the foreground, Peter and Andrew kneel before Christ (the inscription refers to this episode); in the background, their vocation, and that of John and James. Among the portraits: the old man in the foreground is the humanist Argiropoulos, and on his right are Giovanni Tornabuoni, the pope's treasurer, with his son Lorenzo. By Ghirlandaio. The popes are *Soter* and *Victor*, both by Ghirlandaio.



scheme

←

6

6a, 6b

South wall: *Moses receives the tablets of the Law*. Centre, he receives the tablets; below, the people worship the golden calf; foreground, Moses breaks the tablets. Right, in the background, the Punishment of the idolaters; left, Moses returns with the tablets of the Law (the inscription refers to this episode). By Cosimo Rosselli. The popes are *Zephyrinus* and *Urban I*, both by Fra Diamante.

7

7a

7b

North wall: the *Sermon on the Mount*. In the centre, the sermon, to which the inscription refers; right, the Healing of the leper. Among the portraits: the two figures standing in the foreground, left, are Jaime (in Oriental dress) and Fernando de Almeida; further left, standing, the queen of Cyprus; behind her, in black, Cosimo Rosselli, the painter of the fresco. The popes are *Calixtus I*, by Rosselli, and *Pontianus*, by an unknown artist.

8

8a, 8b

South wall: the *Punishment of Korah, Datan and Abiron*. On the right, the Attempted stoning of Moses, to which the inscription refers. In the background, centre, Constantine's Arch; on the right, the Septizonium. Among the portraits: left, behind the bearded figure of Moses, Alessandro Farnese and Pomponio Leto; far right, behind Moses, dressed in black, Botticelli, the painter of the fresco. The popes are *Anteros*, by Fra Diamante, and *Cornelius*, by Botticelli.

9

9a

9b

North wall: the *Handing over of the keys*, in the foreground; further back, left, the Payment of the tribute; right, the Attempted stoning of Christ, to which the inscription refers. In the background, Constantine's Arch (shown twice). Among the portraits: the second figure from the right is Giovannino de' Dolci, the third Baccio Pontelli, the fourth Pinturicchio, the fifth (in black) Perugino, the painter of the fresco; far left, Alfonso di Calabria. The popes are *Fabian*, by an unknown painter, and *Lucius I*, by Botticelli.

10

10a, 10b

South wall: the *Testament of Moses*, shown in the foreground, right (the inscription refers to this episode); left, Moses gives his staff to Joshua. In the background, right to left: the angel shows Moses the promised land; Moses descends from Mt Horeb; the Death of Moses. Among the portraits is that of the artist of the fresco, Luca Signorelli (third figure from the left in the background). The popes are *Stephen I*, by Botticelli, and *Dionysus*, by Rosselli.

11

11a

11b

North wall: the *Last Supper*, in the foreground, to which the inscription refers; in the windows, the Prayer in the garden, Christ taken prisoner, the Crucifixion. By Rosselli. The popes are *Sixtus II*, by Botticelli, and *Felix I*, by Ghirlandaio.

12

12a

12b

Entrance wall, south side: *Disputation over the body of Moses*, by Matteo da Lecce (1560). It replaces the lost masterpiece by Signorelli. The popes are *Eutychianus*, by Ghirlandaio, and *Marcellus I*, by an unknown artist.

13

13a, 13b

Entrance wall, north side: the *Resurrection*, by Arrigo Paludano (Van den Broeck, late 16th cent.). It replaces the masterpiece by Ghirlandaio. The popes are *Marcellinus*, by Botticelli, and *Caius*, by Ghirlandaio.

14

14a, 14b

THE CEILING



Michelangelo's original idea was to portray the twelve apostles in the vaulting cells, and a series of architectural elements on the vault, but then he decided to represent the history of mankind before the coming of Christ, thus linking the ceiling decoration with that of the walls. Without seeking illusionistic effects, he divided up the vault by painted monumental architecture into panels, each enclosing a separate scene.

The nine panels depict events from Genesis. Five Sibyls and seven prophets, pagan and Hebrew harbingers of the future Grace, are represented in the spaces between the vaulting cells. The corner-spandrels contain the miraculous Salvations of Israel, prefigurations of the redemption, which form a thematic link with the 15th-century cycle on the walls. In the vaulting cells and the lunettes below them (the inscriptions on the plaques probably identify the figures portrayed within) are the Ancestors of Christ (see 40-53, scheme p. 94). The nude youths to the sides of the panels containing the stories from Genesis have both an ornamental and a symbolic function. They have been variously interpreted as genii of the golden age of Julius II, personifications of various kinds, expressions of Michelangelo's Neoplatonist ideas, etc. In any case, they have a function similar to that of the putto plaque-bearers (between the lunettes) and to the "bronze" nudes (above the vaulting cells). Each pair of the nude youths holds a monochrome medallion with stories from Genesis, II Samuel, and II Kings (see 54-63, scheme p. 94).

Contrary to custom, Michelangelo began painting the ceiling from the entrance end, working towards the altar, probably because the crowded scenes in this area presented fewer technical and compositional problems to an artist as yet unfamiliar with the fresco technique.

With our backs turned to the wall opposite the Last Judgement, we see in the right corner-spandrel *Judith and Holofernes*; Judith covers the head of the dead man, a presumed self-portrait of Michelangelo; on the right, the headless body. In the left corner-spandrel: *David and Goliath*; David is about to cut off the head of the giant Philistine. — In the centre, in the triangle between the two spandrels, the prophet *Zechariah* thoughtfully leafs through a book.

Central panel: the *Drunkenness of Noah*; Cam, in the foreground, his head turned away from the viewer, mocks his sleeping father, while Japheth covers his father, and Shem reproaches Cam; on the left, Noah plants the vine. — On the right, the *Delphic Sibyl*, absorbed in a sudden prophecy as she reads. The prophet, on the left, is *Joel*, a presumed portrait of Donato Bramante, who studies a parchment.

Central panel: the *Flood*. Painted between December 1508 and January 1509, it was the first of the Histories to be depicted. An explosion in Castel Sant'Angelo in 1797 caused a triangular portion of the right-hand side of the fresco to fall off. In the background, centre, the ark represented as a house; in front of the ark, a boat sinks for excessive weight; on the right, on a small island, underneath a cloth, the multitude of the selfish prevents others from reaching dry land, while on the left, in contrast, an old man "has clasped someone who is half dead, and is striving his utmost to save him"; on the left, in the foreground, the multitude of the generous, among which is a series of famous groups: the embracing lovers awaiting death together, the mother with her terrified children, and the fierce-eyed nude carrying his wife on his shoulders.

Central panel: *Noah's sacrifice* after the flood. The episode follows the Flood in order of time, but was placed here because it required less space. — The prophet is *Isaiah*, distracted by the call from heaven. The female figure is the *Erythraean Sibyl*, whose lamp is being lit by a putto.

Central panel: the *Fall*. On the left, Adam and Eve, the loveliest of the nudes painted by Michelangelo, are tempted by the demon in the guise of an anthropomorphic serpent; right, the Expulsion from Eden. This panel marks the beginning of the stylistic maturity of Michelangelo, who, especially in the Temptation, draws towards forms of increasing grandeur.



Central panel: the *Creation of Eve*. Next to Adam, who is "enslaved by sleep", is the stump of a tree, a symbolic allusion to the Cross. — The wrinkled female figure is the *Cumanean Sibyl*, who searches for a passage in a book. The prophet is *Ezekiel*, wearing a Syriac turban and holding a scroll of prophecies, who is seized by inspiration.

26

27

28

Central panel: the *Creation of Adam*: iconographically new because represented in the moment the Creator instills life into Adam with a gesture of his hand.

29

Central panel: the *Division of the land from the waters*. The nude youth at the base of the panel, on the left, was inspired by the Belvedere Torso (see p. 42: III/1). — The prophet is *Daniel*, his hair and clothing ruffled by the breeze of the spirit, who is intent upon making notes from a text. The elderly female figure, bent with age, is the *Persian Sibyl*.

30

31

32

Central panel: the *Creation of the Heavens*. On the right, God creates the sun and moon, while on the left, his back towards the viewer, he creates the plant life on the earth.

33

Central panel: the *Division of day from night*. — The female figure is the *Libyan Sibyl*, who has just stopped reading and is about to rise from her chair. The prophet is *Jeremiah*, tragic symbol of the melancholy of knowledge, in whom Michelangelo has expressed his inmost self, and possibly his own face.

34

35

36

In the right corner-spandrel (looking towards the altar): the *Bronze Serpent*, with which Moses saved the Israelites from divine punishment. In the left corner-spandrel: the *Punishment of Haman*; on the right, the recumbent Ahasuerus calls Mordecai; on the left, the council called by the king to decide the condemnation of Haman; in the centre, the crucified figure of Haman, which Michelangelo drew from the Laocoön (see p. 37: VIII/5). — In the centre, in the triangle between the two spandrels, the monumental figure of the prophet *Jonah*, prefiguration of Christ, and symbol of the Faith.

37

38

39

THE LAST JUDGEMENT

scheme

→

Conceived as a monumental structure of human figures, the Last Judgement is the masterpiece of Michelangelo's maturity. He was in his sixties when he began the painting, which took about 450 "days" to complete. The work has various sources: the Bible, and Ezekiel in particular, the Dies Irae, Dante (but only as regards the presence of Charon and Minos), and the motives of pre-Tridentine religious polemic. The plan is the traditional one, figures arranged on different levels, but the whole composition is absorbed into the dynamic vortex created by the blast of the trumpets, and Christ's gesture of condemnation.

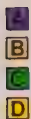
In the two lunettes are the symbols of the Passion borne by angels, among whom is *Gabriel*. Further down, in the centre, *Christ the Judge*, an anti-classical and anti-traditional image, with the features of the Apollo Belvedere (see p. 37: VIII/3), and Herculean limbs; next to him is the *Virgin*, who turns away her head in pity; at their feet, the patron saints of Rome: *St Lawrence* with the gridiron, and *St Bartholomew* with the human skin (the head of which is a sorrowful self-portrait of the artist).

1, 2

3

4, 5

6



On the right: *Peter* with the keys; *Adam* and *Eve* (or *Job* and his wife); the reconciling embrace of *Esau* and *Jacob* (or a husband and wife after their earthly separation); *Simon of Cyrene* (or *Dismas*) with the cross on his shoulders; *St Sebastian* holding an arrow; *St Catherine of Alexandria* with the cog-wheel; *St Blaise* with the iron combs; *Dismas* (or *St Philip*) with the cross; *Simon Zelotes* with the saw. On the left: *St Andrew* with the cross; *John the Baptist* with animal-skin cloak; the group with the personification of the mother, the nude *Eve*, and *Virgil*. On the "level" below: centre, the trumpeting angels; right, the damned are hurled down by demons; left, the elect ascend: of particular interest are the two redeemed suspended by a rosary, a clear anti-Lutheran allusion. On the earth below: left, the resurrected, whose bodies are being re-formed; right, hell with two Dantesque figures: *Charon*, who, unlike his counterpart in the *Divine Comedy*, pushes the damned out of the boat; and *Minos*, to whom Michelangelo gave the features of Biagio da Cesena, the master of ceremonies of Paul III who had expressed strong criticism of the work.



Cross-reliquary of Paschal I, in pale gold leaf and enamel (9th cent.), detail; Roman fresco known, as the Aldobrandini Wedding (1st cent. B.C.), detail; Armillary sphere (17th cent.); Sistine Salon

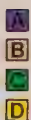
As a result of the new "one-way" system, the visit now begins in the Room of the Addresses of Pius IX (XIII), and ends in the Profane Museum (I).

ROOM OF THE ADDRESSES OF PIUS IX, XIII, originally set up to preserve addresses (messages) from the faithful throughout the world. The show-cases contain vestments of various epochs, from the 14th to the 18th century. Among the most antique pieces are two mitres of the 14th century. The first, in yellow damask silk with parrots and quadrupeds next to *palmette* was found in 1759 in the tomb of John XXII in Avignon; the second, decorated with a series of circles, has the *Deesis* on the front and busts of apostles on the back. Also worthy of note are the vestments, including a pluvial, a dalmatic and a stole, donated by the Grand Duke of Tuscany Ferdinand I to Pope Clement VIII and formerly conserved in the treasury of the Sistine Chapel. They were woven in 1587 in the Medici workshop on designs by Alessandro Allori: in this group is also the altar-frontal with the *Dead Christ* in the center and *Christ among the Apostles* and *Christ and Magdalen* to the sides.

CHAPEL OF ST PIUS V, XII, built between 1566 and 1572; decorated by Jacopo Zucchi, from designs by Giorgio Vasari, with *stories from the life of St Peter the Martyr*. In the show-case are objects from the treasury of the Sancta Sanctorum. The following are worth noting: *ivory with the Healing of the blind man*, once the lid of a case belonging to a physician, perhaps an oculist; 6th century. *St Peter and St Paul*, two figures forming a diptych; Roman school, about 7th century. *Silver shrine* with representation of Christ enthroned between St Peter and St Paul; on the sides, scenes from Christ's childhood. The shrine, which

XIII

XII



was made in Rome in the 9th century for Paschal I, contained the *enamelled cross with stories of Christ*, of the same period. *Reliquary of the head of St Praxedes*; on the sides, saints; on the enamelled lid, the Deesis surrounded by tondi of the apostles; 11th century, from Byzantium. The ring with the seal of Nicholas III was found inside the reliquary.

On the floors above and below (see p. 71) are two other chapels of St Pius V, built by the same pope.

XI

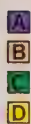
ROOM OF THE ADDRESSES, XI, so called because the addresses sent to Leo XII and Pius X were kept here. It contains Roman and early Christian glassware, and church ornaments, vestments and cult objects in enamel, ivory and precious metals, dating from the Middle Ages on. The following are worth noting: *Rambona diptych*, with enthroned Madonna and Crucifixion; made by a northern Italian workshop (c. 900) for Abbot Odelrico of the monastery of Rambona (show-case 12). *Cover of the Codex Aureus of Lorsch*; in the centre, Christ tramples a dragon and a lion; at the sides, two angels. Carolingian copy of the diptych of Anastasius (517); made in the Convent of St Gallen, Switzerland (show-case 12). *Christ and 5 apostles*, a series of enamels from the antependium of the "Confession" in the Constantinian Basilica; Limoges, 13th century (show-case 8). *Encrusted drinking-glass with sea-animal designs*, made in Cologne c. 300 A.D.; from the Catacombs of St Calixtus.

X



ROOM OF THE ALDOBRANDINI WEDDING, X, built in 1611, under Paul V, and decorated by Guido Reni, with stories of Samson. Back wall: large Augustan Age fresco representing wedding preparations; known as the *Aldobrandini Wedding* because its first owner was Cardinal Pietro Aldobrandini. Side walls: *fresco cycle with landscapes and scenes from the Odyssey* (Odysseus among the Laestrygonians, and in Circe's palace, and his voyage to the underworld); 1st century B.C.

IX



ROOM OF THE PAPYRI IX, so called because it was set up to house the Papyri of Ravenna (6th-9th cent.); decorated under Pius VI by Anton Raphaël Mengs. In the show-case are gilded, early Christian glass objects with pagan and sacred scenes, among which are the full-length *portrait of the ship-builder Dedalo* with six scenes of carpenters at work (c. 300, from the Catacomb of St Saturninus on the Via Salaria), and the *Resurrection of Lazarus* and *Wedding at Cana* (4th cent.). On the ceiling is a fresco commemorating the inauguration of the Clementine Museum (1973).

VIII

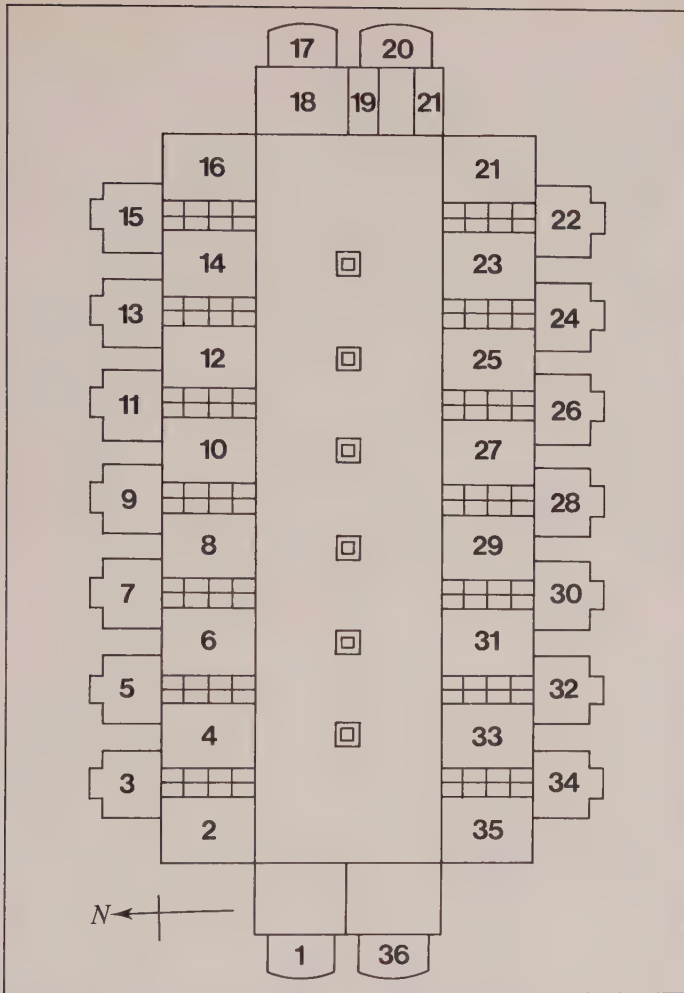
CHRISTIAN MUSEUM, VIII, set up in 1756, under Benedict XIV, to house early Christian antiquities, displayed in the show-cases. Of special interest is the mosaic *travelling-icon with St Theodore*, which is similar to those preserved in the monasteries of Mt Athos; probably Oriental, 12th/13th century.

VII

GALLERY OF URBAN VIII, VII, created to house manuscripts of the Palatine Library. In the lunettes, *views of buildings constructed or renovated during the papacy of Benedict XIV*.

VI

SISTINE ROOMS, VI, two rooms laid out by Sixtus V to house documents and registers of the papal archives. On the walls *episodes from the papacy of Sixtus V*. In the first room, in the larger lunettes which face each other, are two frescoes from 1590 by Cesare Nebbia and Giovanni Guerra: *View of St. Peter's according to the project by Michelangelo* and *the Transportation of the obelisk to St. Peter's Square in May-September 1586*.



SCHEME OF THE LUNETTES AND THE WALLS OF THE SISTINE SALON

In the left nave:

- 1 The emendation of public customs (allegory)
- 2 Fourth Council of Constantinople
- 3 Chapel of the Crèche in S. Maria Maggiore
- 4 Second Council of Nicea against the Iconoclasts
- 5 Erection of the obelisk in Piazza del Popolo
- 6 Third Council of Constantinople
- 7 Ponte Sisto and the Hospice of the Hundred Priests
- 8 Second Council of Constantinople
- 9 Erection of the statue of St. Paul above the Antonine Column
- 10 Council of Chalcedon
- 11 Removal of the body of St. Pius V to S. Maria Maggiore
- 12 First Council of Ephesus
- 13 Obelisk and square of S. Maria Maggiore
- 14 First Council of Constantinople
- 15 The Gallies of Sixtus V
- 16 Burning of the Arian books by Constantine
- 17 Inconoration of Sixtus V on the steps of St Peter's
- 18 First Council of Nicaea

In the right nave:

- 19 Sixtus V approved the plan of the new library presented to him by D. Fontana
- 20 Sixtus V takes possession of the Lateran in a solemn papal cavalcade
- 21 The Jewish library founded by Moses
- 22 Fight against the brigands
- 23 The library of Babylonia
- 24 St Peter's Square in 1586
- 25 The Greek library
- 26 Allegory of the abundance produced by the good government of Sixtus V
- 27 The library of Alexandria
- 28 The Roman Forum
- 29 The Roman library founded by Tarquinius Superbus
- 30 Papal procession to S. Maria Maggiore for the opening of the 1585 Jubilee
- 31 The library of Jerusalem
- 32 The new Lateran Palace and the obelisk erected in 1588
- 33 The library of Caesarea in Palestine
- 34 The fountain of Moses in St Bernard's Square
- 35 The pontifical library with portraits of several popes
- 36 Plan of the city of Roma according to projects by Sixtus V



SISTINE SALON, V, set up by Sixtus V as the Library reading-room. In the lunettes above the entrance and the exit of the small Gallery are two frescoes with views of *the popes' Lateran Palace* before and after its reconstruction ordered by Sixtus V in 1598. In the vestibule are representations of the papal chapels of the basilicas of *St Lawrence's Outside the Walls*, *St. Paul's Outside the Walls*, *S. Maria Maggiore*, *S. Maria del Popolo* and also of the *Council of Trent* and the *Lateran Council*. In the lunettes, *episodes from the papacy of Sixtus V*; in the other frescoes, the *history of the book* and the *Councils of the Church*; on the pilasters, the *inventors of the alphabet*. The work of several painters under the guidance of Cesare Nebbia, who also made the designs. Nebbia participated even in the decoration of the gallery of maps (p. 70).

In the show cases are displayed ancient manuscripts, miniatures, important autographs, illustrations by famous artist and coin of the Pontifical State.



PAULINE ROOMS, IV, set up under Paul V. The *episodes from the papacy of Paul V* were painted by Giovanni Battista Ricci in 1610-11.

On the right, the entrance to the Braccio Nuovo (see p. 103).

ALEXANDRINE ROOM, III, set up in 1609, under Alexander VIII; decorated with *episodes from the papacy of Pius VI* by Domenico De Angelis in 1818, under Pius VII. In one of the show-cases, *embroidered linen altar-cloth from the Sancta Sanctorum*, 11th century, probably from the north.

CLEMENTINE GALLERY, II, set up by Clement XII; divided into five rooms by Pius VI. On the walls, *episodes from the papacy of Pius VII*, painted by Domenico De Angelis in 1818. In the show-cases, Gian Lorenzo Bernini's *models* of Charity, the prophet Habakkuk, and Daniel in the lions' den, and *studies* for the Chigi Chapel in Santa Maria del Popolo (1655-56), and for the monument to Urban VIII in St Peter's (1628-47). In the room that precedes the Profane Museum, two porphyry columns with *reliefs of the Tetrarchs*.

PROFANE MUSEUM, I. Founded by Clement XIII in 1767, the museum contains material of various periods—Etruscan, Roman, medieval—and places of origin, arranged in a typically late 18th-century fashion. This is what remains of the rich collection taken to Paris in 1797. The rich furniture is by Luigi Valadier.

When we leave the Profane Museum of the Vatican Library, we find ourselves once again in the Vestibule of the Four Gates. On the left is the Atrium of the Four Gates and, beyond, the small portico and the Court of the Pinacoteca, which form part of the Museums entrance already described on p. 27. The Court of the Pinacoteca, which was planned by the architect Luca Beltrami (1932), faces the Vatican Gardens, beyond which we can see Michelangelo's dome on the Basilica of St Peter. The avenue on the left runs along between the gardens and the wing of the Apostolic Palace that houses the exhibition galleries of the Vatican Library and, on the floor above, some galleries of the Museums. The small tower above the building is the Tower of the Winds, built for the observations that led to the adoption of the Gregorian calendar in 1582.

From here we approach the self-service restaurant, the Pinacoteca (p. 106), and the Gregorian Profane, Pio Christian, Missionary-Ethnological, and Historical museums (pp. 115-156).



North wall

Visitors now enter the Braccio Nuovo ("new wing") from Room III of the Vatican Library. Before the "one way" system was put into effect, entrance was from the Chiaramonti Museum.

Pius VII decided in 1806 to build this new wing, but it was not until 1817 (after the sculptures Napoleon "deported" to Paris were returned) that the scheme could be carried out. The wing was planned by the Roman architect Raffaele Stern; he died on 30 December 1820, and Pasquale Belli took over the job of supervising the construction. The wing was inaugurated in 1822. The reliefs above the niches are by Massimiliano Laboureur. The ancient mosaics (2nd cent. A.D.) in the floor are from excavations near Tor Marancia, on the Via Ardeatina (the representation of the adventures of Ulysses is especially noteworthy).

As we enter from the corridor of the Vatican Library; bust of *Pius VII*, founder of the Braccio Nuovo. By Antonio Canova. Inv. 2301.

On the right:

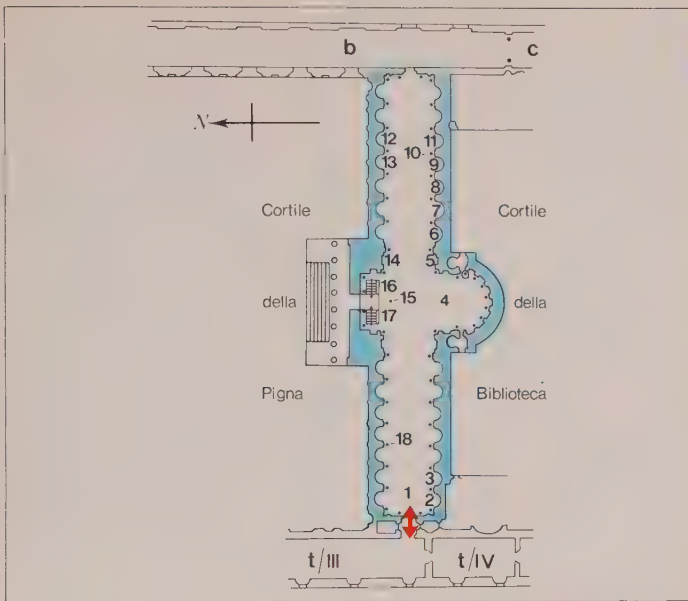
Statue of *Demosthenes*, Attic orator, enemy of the Macedonians (died 322 B.C.). Roman copy of a bronze original, by Polyektos, which stood in the Athenian Agora in 280 B.C. Inv. 2255.

Statue of a *wounded Amazon*, copy of a statue by Kresilas. The bronze original dates back to 430 B.C.; one of the Ephesian statues (cf. p. 40: V/10, copy after Phidias). Inv. 2252.

Colossus of the *Nile*, probably found in 1513 (Leo X) near the Church of Santa Maria Sopra Minerva (the area of the ancient temple of Isis and Serapis). The river god, identified by the sphinxes and crocodiles, is represented as a dispenser of blessings; the sixteen boys are thought to be an allusion to the number of cubits the level of the Nile rises when it floods. The reliefs on the base represent life on the banks of the river. 1st-century A.D. Roman work, probably based on a Hellenistic original. Inv. 2300.

Statue of *Julia*, daughter of the emperor Titus. Found in Lateran, together with the statue of Titus opposite (see below: 14). The hair-style is typical of the Flavian era; about 80 A.D. Inv. 2285.

- 6  Statue of the *Giustiniani Athene*, named after its first owner. Athene is identified by the helmet, shield and serpent. Roman version (2nd cent. A.D.) of a Greek bronze of the 4th century B.C. Inv. 2223.
- 7  Togated statue with a good portrait head of the emperor *Claudius* (ruled 41-54 A.D.); the head and body do not belong together. Inv. 2221.
- 8 Statue of a *resting satyr*, a modest copy of one of the most admired works of antiquity, a statue unanimously attributed to Praxiteles. (Cf. copies p. 118: I/23-25, and p. 40: V/7.) Inv. 2219.
- 9 Portrait head of *Lucius Vero* (died 169 A.D.) on a statue of an athlete. On stylistic grounds the latter is thought to be a copy of an original by Myron of the 5th century B.C. Inv. 2217.
- 10 Togated bust of *Philippus Arabicus* (emperor 244-249 A.D.). Inv. 2216.
- 11 Statue of the *Doryphorus* (spear-bearer), a Roman copy of a bronze original by Polyclitus of 440 B.C. The expression and attitude are simple and clear, yet conceived with supreme art. One leg carries the weight, while the other is relaxed; one arm is in action, while the other is at rest. Action and inaction alternate and merge in this figure, down to the smallest details. Tradition has it that Polyclitus creates a model statue to exemplify the principles he set out in his theoretical work, the "Kanon". The original of the work before us could well be that statue, as it appears to summarize the art of Polyclitus. Inv. 2215.
- On the other side of the gallery:
- 12 Statue of *Silenus cradling the child Dionysus in his arms*. A Roman copy of a Greek original of about 300 B.C. Inv. 2292.
- 13 Statue of the *Augustus of Prima Porta*, wearing a lorica. Found in 1863 in Livia's Villa on the Via Flaminia, near Prima Porta, from which the statue takes its name. The portrait head identifies the figure as Augustus, who is represented in the attitude of the "adlocutio": his right arm is raised, and the fact that he is wearing armour suggests that he is addressing his soldiers. The relief decorations on the armour are of special interest. The central scene refers to an event that took place in 20 B.C.: a Parthian (King Phraates IV) returns the Roman insignias, lost by Crassus in 53 B.C., to Augustus' legate (Tiberius). The whole cosmos witnesses the peace-offering: above, Caelus in his swollen mantle, Sol on a quadriga, and, in front of him, personifications of Dawn and Dew; below, Tellus, the Roman earth goddess; at the sides, Apollo, holding a lyre, on a winged griffin, and Diana, holding a torch, on a stag. At the sides of the central scene are two seated female figures, personifications of provinces (Germania and Dacia?). The only decoration on the back of the armour is the rough outline of a "tropaeum". The weight-bearing leg is supported by the figure of Cupid riding a dolphin (an allusion to Venus, progenitress of the "gens Julia", to which Augustus belonged). The bare feet are in keeping with the heroic treatment of the subject (the position of the legs was taken from the Doryphorus). This is a copy, probably made for Livia after the death of Augustus (14 A.D.), of a bronze statue erected in honour of Augustus shortly after 20 B.C. The statue also constitutes the first official honouring of Tiberius, Livia's son from her first marriage, to Claudius Nero; as Augustus' step-son, Tiberius had now become his successor. (Cf. p. 120: II/14, and p. 122: II/24.) Inv. 2290.
- 14 Togated statue of *Titus* (emperor 79-81 A.D.). The toga was the civilian dress of the Roman citizen, and the emperor is presented here as "primus inter pares". The richly carved drapery with "sinus", "balteus", and "umbo" is a characteristic of the Flavian period. Inv. 2282.
- 15 Head of *Julius Caesar* (assassinated 15 March 44 B.C.) on a bust not belonging to it. It has been so extensively reworked that nothing remains of the original surface. (Cf. p. 41: VI/10.) Inv. 2309.



Two *peacocks* in gilded bronze. During the Middle Ages these works stood in the first court of Constantine's Basilica of St Peter. They probably came from Hadrian's mausoleum (Castel Sant'Angelo). Symbol of astral immortality. Inv. 5117 and 5120.

16,17

Togated bust of *Pupienus* (emperor in 238 A.D.). Inv. 2265.

18

When we leave the Braccio Nuovo we find ourselves once again in the Alexandrine Room, III, of the Vatican Library (see p. 102).

v - Pinacoteca



Raphael, Transfiguration, detail

The Pinacoteca houses paintings and tapestries dating from the 11th to the 19th century. Each room is devoted to one or more schools of painting, to a period, or to individual artists. In the vestibule, on the left as we enter, is Enrico Quattrini's bust of Pius XI, who established the Pinacoteca in its present site (see pp. 13-15 for the history of the Pinacoteca).

ROOM I

(Primitives)

- 1 Vittore Cavalli, known as Vitale da Bologna, *Madonna and Child* (tempera on wood, 96 x 68 cm). Signed VITALIS DE BONONIA F.; at the bottom, left, a group of kneeling monks, perhaps the donors. Formerly in the Vatican Library collection. Inv. 17.
- 2 School of Giunta Pisano, *St Francis and stories of his life* (tempera on wood, 66 x 86,5 cm). Very similar to a panel attributed to the Pisan master in the Church of San Francesco, Assisi. In the centre, the figure of the saint; at the sides, four of his miracles; the Healing of the benumbed child, the Healing of the cripple, the Possessed woman freed of the demon, an Old man praying before the altar of the saint. Formerly in the Christian Museum of the Vatican Library. Inv. 23.
- 3 Giovanni and Niccolò, *Last Judgement* (tempera on wood, 288 x 243 cm), Roman school, 11th-12th century. According to some, the panel is from a chapel dedicated to St Stephen in the Church of St Paul's Outside the Walls, though others think it was made for the oratory of San Gregorio Nazianzeno (St Gregory Nazianzen), near Santa Maria, Campus Martius; the latter seems a more likely explanation. It was commissioned by two Benedictine nuns, represented at the bottom, left, and identified by the Latin inscription "Domna Benedicta ancilla Dei et Constantia abbatissa". The shape of the panel—round, with a rectangular piece attached to the base—is unusual. The various scenes are arranged on different levels. At the top, Christ with seraphim and angels. Below, Christ, with symbols of the Passion, stands behind an altar,

surrounded by apostles. Further down, from left to right: the resurrected, led by St Paul and Dismas, the good thief; the Virgin; the saintly Innocents; St Stephen; the Works of Mercy depicted in three episodes. Next level: the Resurrection of the dead; on the left, those devoured by wild animals and fishes; on the right, those who were buried; in the centre, two allegories of classical derivation, of the Sea and the Earth. On the lowest level: Paradise, left, and the torments of Hell, right. Inv. 526.

Margaritone di Arezzo, *St Francis* (tempera on wood, 127.2 x 53.9 cm). One of the earliest representations of the saint. Signed MARGARITO DE ARITIO ME FECIT. Formerly in the Vatican Library collection. Inv. 2.

School of Rimini, 14th century, *The guardian angel with the child John the Baptist* (tempera on wood, 40 x 46.5 cm). Attributed to Giovanni Baronzio. Probably part of a predella; the other parts are in the former Sterbini Collection and in the Berlin Museum. Inv. 185.

Allegretto Nuzi, *Madonna and Child, St Michael and St Ursula* (tempera on wood; central panel 116.2 x 57.8; side panels 83.8 x 33 cm). The triptych is signed ALEGRITTUS NUTII ME PINXIT A.M. CCCLXV (1365). In the central panel; the group of donors kneeling at the Virgin's feet. Formerly in the Vatican Library collection. Inv. 204.

Giovanni del Biondo, *Madonna and Child with saints (Regina Sanctorum)* (tempera on wood, 75.4 x 43.4 cm). Left: St Stephen, St Anthony St Lawrence, St Francis. Right: St Mary Magdalen, St Catherine of Alexandria, St Clare, St Catherine of Siena. Below, a skeleton devoured by worms. Formerly in the Vatican Library collection. Inv. 14.

Giovanni Bonsi, *Madonna and Child with saints* (tempera on wood, 166 x 232 cm). Centre, the Virgin and Child; left, St Honophrius and St Nicholas; right, St Bartholomew and St John the Evangelist. The only work certain to be from the hand of Bonsi. Signed (1372): AD. M. CCCLXXII. IOHES BONSI DE FLORENTIA. ME PINSIT. Inv. 9.

ROOM II

(School of Giotto, and Late Gothic)

Giotto, *Stefaneschi triptych* (tempera on wood; central panel 178 x 88 cm; side panels 168 x 82 cm; predella: central panel 44 x 85 cm; side panels 44 x 82 cm). Painted by Giotto and assistants for Cardinal Jacopo Gaetani Stefaneschi. It may have been painted in about 1315, since Celestine V, among the donors, is haloed (he was canonized in 1313). It is from the Sacristy of the Basilica of St Peter's, and was originally made for the high altar of Constantine's Basilica. Painted on both sides. Front: central panel, Christ enthroned, with angels and the donor (Cardinal Stefaneschi); side panels, Beheading of St Paul, and Crucifixion of St Peter. Back: central panel, St Peter enthroned, surrounded by angels and donors (Cardinal Stefaneschi offers the polyptych, and Celestine V offers a manuscript); side panels, St Mark and St John the Evangelist, right, and St James and St Paul, left. Predella front: centre, the Madonna enthroned, surrounded by angels. St Peter and St Paul; on the right and left, apostles. Predella back: three saints, Paul; on the right and left, apostles. Predella back: three saints, including St Stephen; the side panels have been lost. Inv. 120.

Jacopo del Casentino, *Madonna and Child* (tempera on wood, 56 x 39 cm). One of the few works attributable to this Florentine painter, who was born in 1297 and died in 1358. Inv. 179.

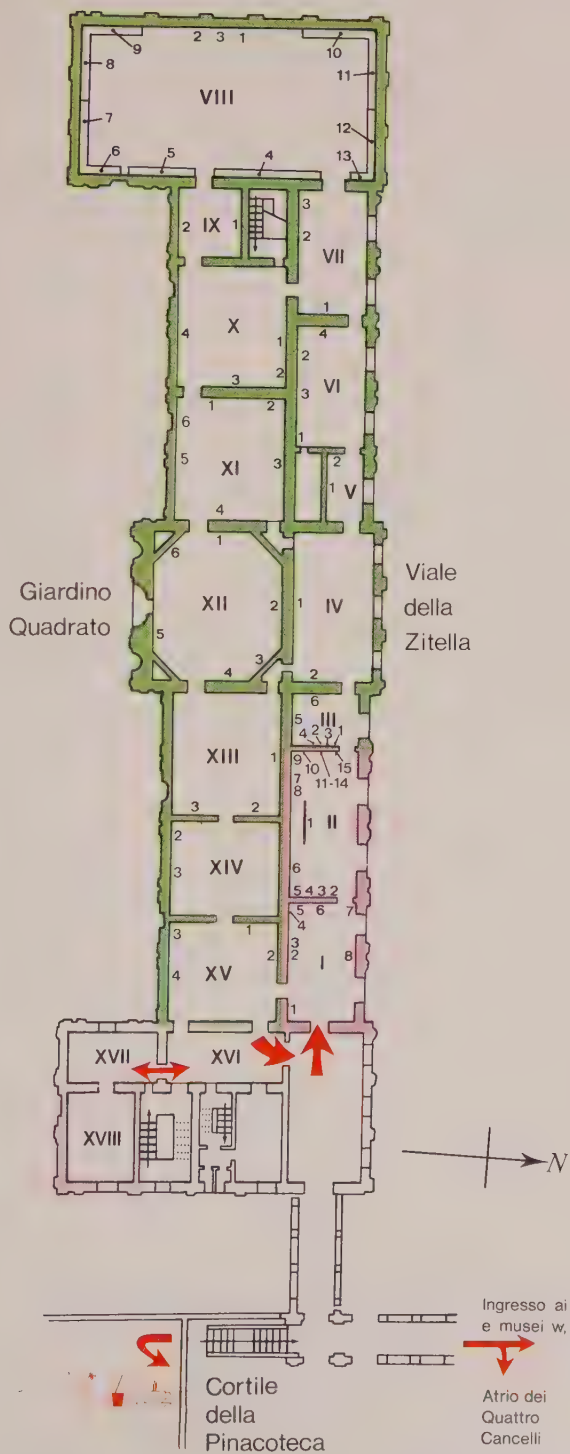
Pietro Lorenzetti, *Christ before Pilate* (tempera on wood, 38 x 27.5 cm). Formerly in the Vatican Library collection. Inv. 168.

- plan →
II
4  Simone Martini, *Redeemer giving his blessing* (tempera on wood, 39 x 29 cm), about 1320. It may have been the crown of an altar-piece. Formerly in the Vatican Library collection. Inv. 165.
- 5  Bernardo Daddi, *Madonna of the Magnificat* (tempera on wood, 86.7 x 52.6 cm). The upper part has been restored. Formerly in the Vatican Library collection. Inv. 174.
- 6 Florentine school, 14th century (in the manner of Pietro Gerini), *Coronation of the Virgin* (tempera on wood, 116 x 64 cm). Formerly in the Vatican Library collection. Inv. 8.
- 7 Giovanni di Paolo, the *Prayer in the garden* (tempera on wood, 33 x 32.5 cm), and the *Deposition* (tempera on wood, 33 x 32.5). Panels of the predella of a polyptych; the other panels are in Philadelphia and Altenburg. Made between 1436 and 1440. Formerly in the Vatican Library collection. Inv. 129, 124.
- 9 Stefano di Giovanni, known as Sassetta, *St Thomas Aquinas before the Crucifix* (tempera on wood, 25 x 28.5 cm). Once part of the predella of the polyptych made for the Arte della Lana (now dispersed among Siena, Budapest, London and the Vatican), painted 1423-26. Inv. 234.
- 10 Lorenzo Monaco, *Stories from the life of St Benedict* (tempera on wood, 30 x 65 cm). The saint frees a monk from the temptations of the devil, and saves a boy. Formerly in the Vatican Library collection. Inv. 193.
- 11-14, 11 Gentile da Fabriano, *Stories of St Nicholas* (tempera on wood): the *Birth of the saint* (36 x 36 cm); *St Nicholas gives three golden balls to three poor girls* (36.5 x 36.5 cm); *St Nicholas revives three children found cut up in pieces in a barrel* (36.5 x 36.5 cm); *St Nicholas saves a ship* (39 x 62 cm). The panels belong to the predella of the polyptych painted by Gentile for the Quaratesi Chapel in the Church of San Niccolò, Florence. The other parts of the polyptych are in the Uffizi, Florence, and in the National Gallery, London. Inv. 247-250.
- 15 Stefano di Giovanni, known as Sassetta, *Madonna and Child* (tempera on wood, 54.5 x 73 cm). Inv. 2139.

III ROOM III

(Fra Angelico, Filippo Lippi, Benozzo Gozzoli)

- 1 Tommaso di Cristoforo Fini, known as Masolino da Panicale, *Crucifixion* (tempera on wood, 53.1 x 31.6 cm). The small panel was probably the crown of a large altar-piece. Inv. 260.
- 2 Fra Giovanni da Fiesole, known as Fra Angelico, *Madonna and Child with St Dominic, St Catherine and angels* (tempera on wood, 24.4 x 18.7 cm), about 1435. Formerly in the Bisenzio Collection, then Lord Dudley's collection; Pius IX bought it in 1867. Inv. 253.
- 3, 4 Fra Angelico, *Stories of St Nicholas of Bari* (tempera on wood, 33 x 63 cm each). Two panels of the predella of the large altarpiece made in 1437 for the Chapel of St Nicholas in the Church of San Domenico, Perugia; probably commissioned by Bishop Guidalotti. The third panel and the other parts of the altarpiece are now in the National Gallery of Umbria, Perugia. The *Birth of St Nicholas, his vocation, and the alms to the three poor girls* are represented on one panel; on the other, the *Meeting with the emperor's messenger, and the miraculous rescue of a sailing-boat*. Inv. 251, 252.
- 5 Filippo Lippi, *Coronation of the Virgin* (tempera on wood; central panel 170 x 95 cm, side panels 164 x 83 cm). The triptych was painted in





about for the Chapel of St Bernard* in the Monastery of Monteoliveto, Arezzo. It was commissioned by Carlo Marsuppini, secretary of the Republic of Florence, who appears, kneeling, in the left panel. When the order was suppressed, the triptych went first to the Lippi family of Arezzo, and then, in 1841, to Ugo Baldi. It was bought by Gregory XVI for the Lateran Pinacoteca, and later transferred to the Vatican. Inv. 243.

6

Benozzo Gozzoli, *Madonna of the Girdle* (tempera on wood, 113 x 164 cm). On the predella are the Birth of the Virgin, the Wedding, the Annunciation, the Nativity, the Circumcision, and the Death of the Virgin. The opening at the Virgin's feet appears to have been used for communicating nuns in seclusion. Painted in 1450 for the Church of San Fortunato, Montefalco. Formerly in the Lateran Pinacoteca. Inv. 262.

IV

ROOM IV

(Melozzo da Forlì, Marco Palmezzano)

1

Melozzo da Forlì, *Sixtus IV and Platina* (fresco transferred to canvas, 370 x 315 cm). The fresco originally decorated one of the rooms of the library of Sixtus IV. It was painted in 1477, and represents the nomination of Bartolomeo Platina as prefect of the Vatican Library (1475). The figure dressed as a cardinal is Giuliano della Rovere, nephew of Sixtus IV, and the future Julius II; the others are Raffaele Riario, Girolamo Riario and Giovanni della Rovere. Inv. 270. In this room are also displayed fragments with *Musical Angels* from the fresco painted by Melozzo in the apse of the Basilica dei Santi Apostoli which represented the Ascension of Christ. Inv. 269 A-O.

2

Marco Palmezzano, *Madonna and Child with saints* (tempera on wood, 340 x 226.5 cm). At the foot of the throne are the saints Francis, Lawrence, John the Baptist, Anthony Dominic and Peter. Made for the Church of the Carmine, Cesena. Formerly in the Lateran Pinacoteca. Signed PALMEZANUS PICTOR FOROLI VIENSIS FACIEBAT. MCCCCCXXXVII (1537). Inv. 619.

V

ROOM V

(Various 15th-century painters)

1

Ercole de' Roberti, *Miracles of St Vincent Ferreri* (tempera on wood, 30 x 215 cm). The predella of the altar-piece painted by Francesco del Cossa for the Griffoni Chapel in San Petronio, Bologna. The central panel of the altar-piece is in the National Gallery, London; the side panels are in the Brera Gallery, Milan. The following miracles are depicted: the Revival of a child killed by his mad, pregnant mother; the Extinguishing of a fire; the Rescue of a youth in danger; the Resurrection of the Jewess; the Healing of the crippled woman. Inv. 286.

2

Lucas Cranach the Elder, *Pietà* (tempera on wood, 54 x 74 cm). Cranach's monogram, a small winged snake, appears at the base of the tomb. Inv. 275.

VI

ROOM VI

(Polyptychs)

1

Carlo Crivelli, *Madonna and Child* (tempera on wood, 148 x 67 cm). Made for the Church of San Francesco at Force, in the Marches. Formerly in the Lateran Pinacoteca. Signed OPUS CAROLI CRIVELLI VENETI, dated 1482. Inv. 297.

2

Carlo Crivelli, *Pietà* (tempera on wood, 105 x 205 cm). From the Marches. Transferred to the Vatican by Gregory XVI. Signed OPUS CAROLI CRIVELLI VENETI. Inv. 300.

3

Niccolo di Liberatore, known as Alunno, *Camerino triptych* (tempera on

wood; central panel 100 x 48 cm, side panels 93 x 25 cm). From the Collegiate Church of Camerino, where it was purchased by Pius IX for the Vatican Pinacoteca. Central panel, Christ crucified, the two Marys, and St John. Left panel, St Peter and St Venantius. Right panel, St Porphyry and St John the Evangelist. In the pinnacles: centre, the Resurrection; right, David; left, Isaiah; the missing pinnacles are in the Louvre. Inv. 299.



Antonio Vivarini, *St Anthony Abbot and other saints* (tempera on wood; lower panels 105 x 30 cm; upper central panel 80 x 50 cm; upper side panels 53 x 30). A complex polyptych comprising a wooden statue of St Anthony, and a series of panels painted with the figures of Christ in the tomb, and saints Peter, Paul, Jerome, Benedict, Christopher, Venantius, Sebastian and Vitus, identified by their attributes. Made for the Church of Sant'Antonio, Pesaro. Formerly in the Lateran Pinacoteca. Signed ANTONIUS DE MURARO PINXIT, dated 1469. Inv. 303.

ROOM VII

(15th-century Umbrian School)

Bernardino di Betto, known as Pinturicchio, *Coronation of the Virgin* (tempera on canvas, transferred: 330 x 200 cm). At the Virgin's feet are the apostles, and saints Francis, Bernardino, Anthony of Padua, Ludovic of Toulouse, and Bonaventura. Painted in about 1502 for the Monastery of the minor order of Umbertide near Perugia. Inv. 312.

Pietro Vannucci, known as Perugino, *Madonna and Child with saints* (tempera on wood, 193 x 165 cm). Commissioned in 1483, but completed only shortly after 1495, for the chapel of the Palazzo dei Priori of Perugia. Taken to Paris in 1797. The crown, with a representation of Christ in the tomb, is in Perugia, as is the original frame. At the Virgin's feet are the patron saints of the city: Lawrence, Ludovic, Herculaneus and Constant. Signed HOC PETRUS DE CHASTRO PLEBIS PINXIT. Inv. 317.

Giovanni Santi, *St Jerome enthroned* (tempera on canvas, 189 x 168 cm). A mediocre work by Raphael's father. It was once a processional standard, and is from the Church of St Bartholomew, Pesaro. The signature, IOHANNES SANTIS DE URBINO P., appears on the step of the throne. Inv. 326.

ROOM VIII

(Raphael)

Raphael, *Coronation of the Virgin* (tempera on canvas; central panel 272 x 165 cm, predella 38.8 x 189.3 cm). The apostles, and saints Thomas, Peter, Paul and John witness the event. On the predella: the Annunciation, the Adoration of the Magi, and the Presentation in the temple. Painted in 1505 for Maddalena Oddi, it once adorned the Church of San Francesco, Perugia. Taken to Paris in 1797, and transferred to canvas. Inv. 334, 335.

Raphael, *Madonna of Foligno* (tempera on canvas, 308 x 198 cm). Commissioned in about 1512 by Sigismondo de' Conti, who is shown kneeling before St Jerome, as an "ex voto" for the protection of his house from lightning. Originally positioned in the church of Ara Coeli, in 1565 his nephew placed it in the Church of the monastery called of the Contesse di Foligno. Taken to Paris in 1797, and transferred to canvas. Inv. 329.

Raphael, *Transfiguration* (oil on wood, 410 x 279 cm). Above, Christ between Moses and Elijah, with saints Peter, John, James and, at the side, Julian and Lawrence. Below, the apostles and the episode of the

VIII



possessed child, whose relatives beg for God's mercy. Commissioned in 1517 by Cardinal Giulio de' Medici, who intended to donate it to the Cathedral of Narbonne; it was completed shortly before the artist's death in 1520. It is entirely from the hand of Raphael, and any contributions by his workshop are of minor importance. This masterly work can be considered the "manifesto" of the artist's style in his last years. In 1523 the cardinal donated it to the Church of San Pietro in Montorio, Rome. In 1797 it was taken to Paris. Inv. 333.

4-13

4, 5

6, 7, 8

9, 10

11, 12

13

In the show-cases, *tapestries of Raphael*, with ten scenes from the Acts of the Apostles: the *Blinding of Elymas* (A); the *Conversion of Saul* (B); the *Stoning of St Stephen* (C); *St Peter healing a cripple* (D); the *Death of Ananias* (E); the *Handing over of the keys* (F); the *Miraculous draught of fishes* (G); *St Paul's sermon in Athens* (H); the *Sacrifice of Lystra* (I); *St Paul in prison* (L). Commissioned by Leo X in 1515 to decorate the side walls of the presbytery of the Sistine Chapel. Raphael, assisted by his students, among whom was Perin del Vaga, made the cartoons (now in the Victoria and Albert Museum, London), and entrusted the execution to Pieter van Aelst of Brussels. The tapestries were first displayed in the chapel on St Stephen's Day 1519.

IX

ROOM IX

(Leonardo and other 16th-century artists)

1

Leonardo da Vinci, *St Jerome* (tempera on wood, 103 x 75 cm), about 1480. Once owned by Angelika Kauffmann, then lost. Cardinal Joseph Fesch found it in two pieces; the part with the saint's torso was being used as a coffer lid in the shop of an antique dealer, and the part with the head was being used as the seat of a stool in a shoemaker's shop. Bought by Pius IX. Inv. 337.

2

Giovanni Bellini, *Pietà* (tempera on wood, 107 x 84 cm). The dead Christ, Mary Magdalen, Nicodemus, and Joseph of Arimathea are depicted. This is the top of the altar-piece painted by Bellini in about 1470-71 for the Church of San Francesco, Pesaro. The altar-piece and predella are in the Civic Museum of Pesaro. The *Pietà* once formed part of the Aldrovandi Collection, Bologna. Inv. 290.

X

ROOM X

(Titian and 16th-century Venetians)

1

Titian, *Madonna of the Frari* (oil on canvas, transferred; 388 x 270 cm). At the Virgin's feet are saints Sebastian, Francis, Anthony of Padua, Peter, Nicholas, and Catherine of Alexandria. The altar-piece was painted in 1528 for the Church of San Niccolò dei Frari, Venice; the upper part has been lost. Signed TITIANUS FACIEBAT. Inv. 351.

2

Paolo Caliari, known as Veronese, *St Helen* (oil on canvas, 166 x 134 cm). Formerly belonging to the Pio di Carpi family, it was bought by Benedict XIV for the Capitoline Pinacoteca and later transferred to the Vatican. Inv. 352.

3

Paris Bordone, *St George and the dragon* (oil on canvas, 290 x 189 cm). From the parish church of Noale, Treviso; formerly in the Quirinal. Inv. 354.

4

Giulio Pippi, known as Giulio Romano, and Francesco Penni, *Coronation of the Virgin* (oil on canvas, 354 x 232 cm). Painted in about 1525 for the nuns of the Convent of Monteluca. The upper part is probably the work of Giulio Romano, and the lower part that of Penni. The commission was originally given to Raphael, but the altar-piece was painted by his two students, according to his designs, after his death. In 1797 it was taken to Paris. Inv. 359.



ROOM XI

(Late 16th century)

Giorgio Vasari, the *Stoning of St Stephen* (oil on wood, 300 x 163 cm). From the Chapel of Nicholas V in the Vatican. Inv. 363. 1

Giuseppe Cesari, known as Cavaliere d'Arpino, *Annunciation* (oil on canvas, 290 x 184 cm). Signed JOSEPH ARPINAS F.; dated 1606. Inv. 365. 2

Girolamo Muziano, the *Resurrection of L'azarus* (oil on canvas, 295 x 440 cm). Michelangelo's praise of this work made the artist famous. Formerly in Santa Maria Maggiore, then in the Quirinal; in the Vatican since 1870. Signed HIERS. MUTIANUS FECIT AC DEDIT. Inv. 368. 3

Niccolò Filotesio, known as Cola dell'Amatrice, *Assumption* (tempera on wood; central panel 200 x 183 cm, side panels 115 x 160 cm). Left panel, St Lawrence and St Benedict; right panel, Mary Magdalene and St Catherine. Formerly in the Lateran Pinacoteca. Signed COLA AMATRICIUS FACIEBAT MDXV (1515). Inv. 372. 4

Federico Barocci, *Rest on the Flight into Egypt (Madonna of the Cherries)* (oil on canvas, 133 x 110 cm). Commissioned in 1573 by Simonet to Anastagi of Perugia, who donated it to the Church of the Jesuits in the same city. After the Society was suppressed, the painting was brought to Rome, to the Quirinal, and thence, after 1802, to the Vatican. Inv. 377. 5

Federico Barocci, the *Blessed Michelina* (oil on canvas, 252 x 171 cm). Commissioned in 1606 by Alessandro Borignani for the Borignani Chapel in the Church of San Francesco, Pesaro. Taken to Paris in 1797. Inv. 378. 6

ROOM XII

(Baroque)

Jean de Boullogne, known as Valentin, *Martyrdom of St Processus and St Martinian* (oil on canvas, 302 x 192 cm). Painted for an altar in St Peter's, where it was replaced by a mosaic copy. Formerly in the Quirinal; taken to Paris in 1797. Inv. 381. 1

Domenico Zampieri, known as Domenichino, *Communion of St Jerome* (oil on canvas, 419 x 256 cm). Painted in 1614 for the Church of Santa Maria in Aracoeli, Rome. From there it was transferred to the Church of San Gerolamo della Carità, and then to Paris in 1797. Signed DOM. ZAMPERIUS. BONOM. F. A.M.D.C. XIX; dated 1619. Inv. 384. 2

Michelangelo Amerighi, known as Caravaggio, *Deposition* (oil on canvas, 300 x 203 cm). Commissioned by Francesco Vittrice, it was painted in 1604 for the Church of Santa Maria in Vallicella (Chiesa Nuova), Rome. Taken to Paris in 1797. There are versions by Rubens and Cézanne of this painting. Inv. 386. 3

Guido Reni, *Crucifixion of St Peter* (oil on canvas, 305 x 171 cm). Commissioned by Cardinal Scipione Borghese for the Abbey of St Paul of the Tre Fontane, Rome. Taken to Paris n. 1797. Inv. 387. 4

Giovan Francesco Barbieri, known as Guercino, *St Mary Magdalen* (oil on canvas, 222 x 200). Painted in about 1623 for the now-destroyed Church of St Mary Magdalen of the Convertite, Rome. Formerly in the Quirinal. Inv. 391. 5

Nicholas Poussin, *Martyrdom of St Erasmus* (oil on canvas 320 x 286 cm). Commissioned by Cardinal Francesco Barberini painted in about 6



1630 for the left tribune of St Peter's where it was replaced by a mosaic copy. Perhaps the largest painting made by the artist. Inv. 394.

ROOM XIII (17th and 18th century)

- 1 Anton van Dyck, *St Francis Xavier* (oil on canvas, 210 x 145 cm). Painted during the artist's stay in Rome, 1622-23, for the Church Il Gesù. Inv. 756.
- 2 Pietro Berrettini da Cortona, *The Virgin appears to St Francis* (oil on canvas, 227 x 151 cm). Inv. 405. A mature work; there is a copy in Leningrad. Inv. 405.
- 3 José de Ribera, known as Spagnoletto, *Martyrdom of St Lawrence* (oil on canvas, 200 x 152 cm). A work of the artist's youth; by some attributed to his student Hendrick van Somer. Inv. 408.

ROOM XIV (Various subjects)

- 1 Daniele Seghers, *Garland of flowers with Madonna and Child* (oil on canvas, 118 x 85 cm). Inv. 416.
- 2 Nicolas Poussin, *The battle of Gideon* (oil on canvas, 98 x 13.7 cm). An early work, made soon after he came to Rome, about 1624. Inv. 815.
- 3 Donato Creti, *Astronomical observations (the sun, moon, Mercury, Venus, Mars, Jupiter, Saturn and a comet)* (oil on canvas, 51.5 x 35 cm each). Executed for the astronomical observatory of Bologna. Inv. 432-439.

ROOM XV (Portraits)

- 1 Titian, *The doge Niccolò Marcello* (oil on canvas, 103 x 90 cm). A posthumous portrait. Niccolò Marcello is thought to have introduced the custom of dogal garments interwoven with gold. Painted in about 1542. Bought by Leo XII from the Aldrovandi Collection of Bologna. Inv. 445.
- 2 Thomas Lawrence, *George IV of England* (oil on canvas, 292 x 204 cm). Signed SIR THO. LAWRENCE, on the lower part of the curtain. Donated by George IV to Pius VII. On the table, the opened letter, dated 1816, sent by the pope to the king. On the king's left leg, the badge of the Garter. Inv. 448.
- 3 Carlo Maratta, *Clement IX* (oil on canvas, 145 x 116 cm). From the Rospigliosi Gallery; donated by Louis Mendelssohn of Detroit. Painted in 1669 and signed CARLO MARATTA. Inv. 460.
- 4 Giuseppe Maria Crespi, *Benedict XIV* (oil on canvas, 260 x 180 cm). Painted for Prospero Lambertini while he was still a cardinal, and Archbishop of Bologna; when he was elected pope, the cardinal's robes were repainted as papal vestments. Inv. 458.

Rooms XVI and XVII are destined for temporary exhibitions. The Byzantine icons are displayed in room XVIII.



View of the museum

This museum contains the collection of antiquities formerly housed in the Lateran Museum. The collection was set up in the Lateran Palace by Gregory XVI, and inaugurated 14 May 1844. John XXIII had it transferred to this new building, and it was opened to the public in 1970.

Most of the material is from sites in the Vatican State. The main sections of the museum are as follows: Roman Imperial Age (1st-3rd cent. A.D.) copies and versions of Greek originals of the classical age (5th-4th cent. B.C.), and various Roman sculptures arranged in chronological order: historical portraits and reliefs, urns, funeral monuments, sarcophagi, cult sculpture, and decorative reliefs.

In the vestibule, to the right of the entrance: coloured mosaic representing a basket of flowers; original of the 2nd century A.D., from the Apian Way (cf. p. 45: I/8).

On the wall left of the entrance: *inscription* commemorating the foundation of the three ex-Lateran museums (Gregorian Profane, Pio Christian, Missionary-Ethnological). Just inside the entrance, on the right: marble bust of *Gregory XVI*, founder of the Gregorian Profane Museum; cast iron bust of *Pius IX*, founder of the Pio Christian Museum, with commemorative plaques of the same period.

SECTION I

(Roman Imperial Age copies, and versions of Greek originals, 1st-3rd century A.D.)

Right and left: a series of heads and torsos, early Roman Imperial Age copies and versions of classical Greek works (5th-4th cent. B.C.).

At the back, opposite the entrance: copies of Myron's famous bronze group of Athene and Marsyas. *Statue of Marsyas*, from the Esquiline, Inv. 9974. *Torso of Marsyas*, from Castel Gandolfo, Inv. 9975. *Fragment of the head of Athene*, completed in plaster, Inv. 9970. The bronze

I



group by Myron of Eleutherae was placed as a votive offering in the Athenian Acropolis in about the mid-5th century B.C. It is described by Pausanias (I, 24, 4) and Pliny (Nat. Hist. XXXIV, 57), and depicted on coins; only parts of it have been preserved through Roman copies in marble. The imperious gesture of the goddess prevents the satyr Marsyas from snatching the double flute which she has just invented and discarded.

7

Among a group of heads on the left: *basalt head*, copy of a Greek honorary statue known as "Idolino"; it represents a young athlete, victor at the Olympian or Delphic games, offering a libation with a sacrificial patera. In the style of Polycitus, about 440 B.C. Inv. 10134.

Turning our backs to the group described above, we see on our left an area devoted to portraits of famous Greeks.

8

In the centre: *statue of the Athenian tragic dramatist Sophocles* (496-406 B.C.); found at Terracina in 1839, and donated to Gregory XVI by the Antonelli family. Inv. 9973.

9

On the metal trellis on the right: *portrait head of Sophocles*, Inv. 4528.

The identification of the statue from Terracina is confirmed by the small bust with inscriptions in the Room of the Muses (see p. 43: III/12). Both are Roman Imperial Age copies of Greek originals in bronze. Literary sources mention two portraits of Sophocles, one commissioned after his death by his son Iophon (Vita Sophoclis, 11), and the other, in bronze, commissioned, together with portraits of Aeschylus and Euripides, by the orator Lycurgus for the 110 Olympiad (340-336 B.C.; Pseudo-Plutarch, Vita X oratorum, Lycur, p. 841). They are probably the portraits that Pausanias saw in the Theatre of Dionysus in Athens (I, 21, 1). On stylistic grounds, the Terracina marble is thought to be a copy of the portrait in the Theatre of Dionysus. The portrait head mentioned above, Inv. 4528 (known as the Farnese type because of a copy once belonging to the Farnese Collection), is linked to the portrait commissioned by Iophon. The dramatist is shown in his prime, composed and self-confident, his cloak thrown casually round his shoulders, his gaze fixed on something in the distance. The head band indicates his status as priest of the cult of Aesculapius; when the cult first appeared in Athens, Sophocles introduced it into his own household. After his death he was heroized by the Athenians. His contemporaries called him "favourite of the gods" (theophilés) and "blessed" (eudaimon), yet the 7 of his 123 plays that have survived reveal that he was capable of penetrating to the depths of human passion.

On the same trellis, right:

10

Portrait herma of *Homer*, now broken (for this type, cf. p. 43: III/17). Inv. 7112.

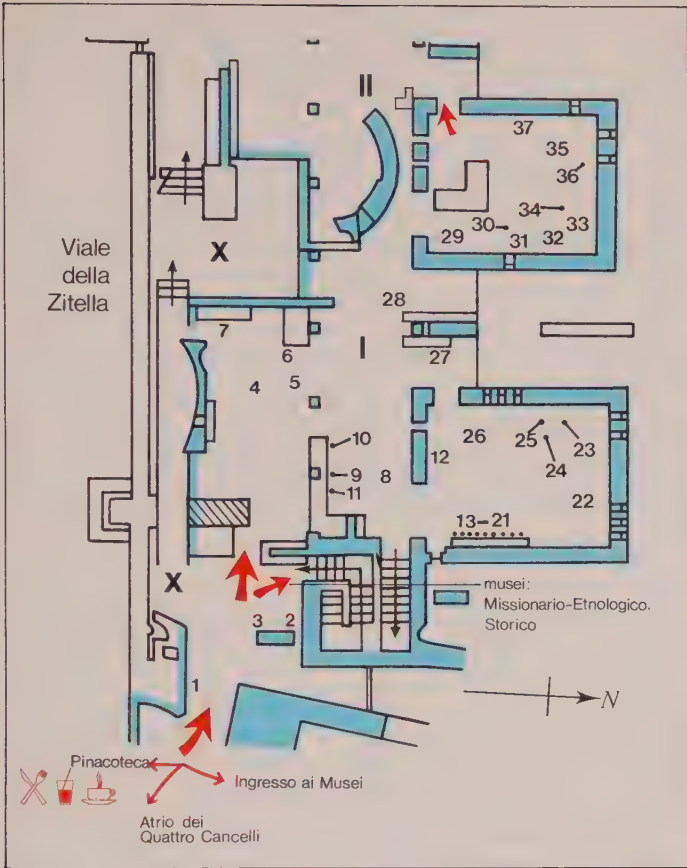
11

Left: portrait of the Greek lyric poet *Anacreon* (c. 572-487 B.C.). Marble copy of a portrait statue which Pericles probably commissioned from Phidias in 440 B.C. for the Athenian Acropolis. Inv. 4563.

In the room on the left (Room of the Asaroton Mosaic):

12

Hellenistic relief, perhaps of the 1st century B.C., with figures of a woman and a comic poet holding a theatrical mask; in the centre, table with two other masks. The male figure may be Menander, the most distinguished author of Greek New Comedy (Attic comedy of the 4th cent. B.C.);

B
D

the female figure may be a Muse or a personification of comedy. Inv. 9985.

Large floor mosaic reconstructed from fragments found in an ancient building on the Aventine. The central part has been lost, and only parts of the two framing strips have survived. The inner one is decorated with figures of Nile fauna set against a dark background. The outer strip shows the floor of a dining-room covered with the scraps of a rich banquet (note the mouse gnawing a nut), on a white background. This still-life theme is known by the Greek name of Asaroton. Along one side of the white strip are six theatrical masks and other objects; below them, the words in Greek, "made by Heraclitus". However, the mosaic is not by Heraclitus, but is a copy of the famous Hellenistic mosaic by Sosus, in Pergamum. We know from Pliny the Elder (Nat. Hist. XXXVI, 14) that the centre of the mosaic contained a bowl and doves, a scene similar to that of the well-known mosaic, now in the Capitoline Museum, from Hadrian's Villa. 2nd century A.D. Inv. 10132.

On the right: gallery of hermae. Originally, hermae were pillars terminating in a head or bust of the god Hermes, which stood as the protective guardians of roads and city gates in Ancient Greece, but the word is now used to indicate any statue in the form of a pillar. *Bearded god* (Dionysus?), Inv. 10120, 10119, 10068, 10069. *Apollo*, Inv. 10070. *Hercules* (identified by the hero's headband), Inv. 9800, 10118. *Dionysus*, Inv. 10121. *Hercules*, Inv. 10067.

Triangular base with reliefs depicting Dionysian festivals. The form of

13-1
17-1
20
21

22

- B** the base corresponds to that of the Athenian bases used to support the votive tripods offered by the winning chorus of the drama competitions held during the Dionysian Festival. A finely carved 1st-century Neo-Attic work in Pentelic marble, inspired by a Greek original of the 4th century B.C. Inv. 9987.
- D**

- 23-25** *Dionysiac figures.* Copies of the “resting satyr” attributed to Praxiteles. One of the most famous, and most frequently copied works of the great Attic sculptor of the 4th century B.C. Here the animal nature of the satyr is only hinted at, in the pointed ears, and perhaps in the woolly hair and cunning expression, (Cf. copies p. 40: V/7, and p. 104: 8.) Inv. 9980, 5330, 10292.
- 26** Colossus of *Poseidon* (Neptune). The god of the sea rests his right foot on the bow of a ship, next to which is a large dolphin that supports the statue. The downcast eyes suggest that the statue once stood in an elevated position. The crown of flowing hair and the expression of controlled passion underline the grandeur of the figure. The model of this work was probably a bronze of the 4th century A.D., one obviously famous in its day as it was depicted on silver coins of the Hellenistic period (the dolphin was added by the copyist). Inv. 10315.
- 27** Behind the statue, just outside the room: relief with *Medea and the daughters of Pelias*. The witch Medea convinced the daughters of Pelias that they could rejuvenate their father by cutting him into pieces and boiling him with magic herbs, a scheme designed to restore her husband Jason (winner of the Golden Fleece) to the throne usurped by his uncle Pelias. The relief shows Medea throwing the magic herbs into a cauldron attended by one of the daughters, while the other daughter thoughtfully holds the sword. The artist has invested the scene with a strong sense of dramatic tension. Three-figure reliefs of this type, the most famous of which is the relief of Orpheus and Eurydice, are linked to the dramatic trilogies performed in Athens during the Festival of Dionysus. They are thought to have been votive offerings for success in the drama competitions. Neo-Attic copy of the 1st century B.C. of a late 5th-century Greek original. Inv. 9983.
- 28** In the next room, on the right: *robed male torsos*. Roman copies or versions of Greek statues of heroes and gods. The copyists may have added portrait heads of Roman personages to indicate their divine or heroic status.
- Facing the reconstruction of a circular tomb near Vicovaro (see below), we have on our right the entrance to the Room of the Chiaramonti Niobid, which contains copies of female statues of the classical age.
- 29** On the right: upper part of an austere statue of *Artemis*; the remaining fragments of a goat are visible on the left arm, Inv. 9833.
- 30** *Headless statuette* with peplos. The outstretched right hand probably held a sacrificial patera. The original was probably of the Diana of Aricia type of 430-420 B.C. Inv. 9569.
- 31** Torso of a statue of *Athene of the Rospigliosi type*. The original is associated with the work of Timotheos (c. 360 B.C.). Inv. 5377.
- 32** *Female head* of severe style. Inv. 10313.
- 33, 34** Two *draped female statues of Aurae* (personifications of light breezes). Copies, probably from Palestrina. Until 1956 they adorned the roof of

the Round Room (Pio-Clementine Museum). Originally, they served as ornaments (acroteria) at the corners of the tympanum of a temple. Neo-Attic-Hellenistic works of the 1st century B.C. after classical models of about 400 B.C. Inv. 15046, 15047.



Chiaramonti Niobid. One of the daughters of Niobe, wife of Amphion, king of Thebes, by whom she had seven sons and seven daughters. Niobe boasted of her many children to Leto, who had only two. Apollo and Artemis. Leto's divine pair, angered by the insult to their mother, killed Niobe's children, the Niobids, with arrows. The statue here represents one of Niobe's daughters. The identification is based on the existence of a counterpart, in the Uffizi in Florence, which was in turn identified by the circumstances of its discovery. Pliny the Elder (Nat. Hist. XXXVI, 28) speaks of a group of dying Niobids ("Niobae liberos morientes"), the work of Skopas or Praxiteles, kept in the Temple of Apollo Sosianus in Rome. The Chiaramonti Niobid is probably an isolated copy of one of the original group. (Cf. the representation of this myth on the sarcophagi p. 128: III/9, and p. 67: IV/17.) Inv. 1035.

Head of a Muse with ivy garland, in the style of Praxiteles; made for a statue. Found near the Lateran. Roman copy of a 4th-century B.C. original. Inv. 9969.

Torso of a statue of *Diana* (Artemis) the huntress. The swift forward movement of the figure is accentuated by the flowing drapery. Roman copy of a Greek original of the 4th century B.C. Inv. 9567.

This room leads to a new section devoted to Roman sculpture, arranged in chronological order.

SECTION II

(Roman sculpture of the 1st and early 2nd century)

The first part of this section consists of Roman portraits from the late Republic and early Empire.

Two *portraits of the same person*. It has been suggested that the subject is Virgil, though there is no way of proving this, unfortunately. Inv. 10162, 10163.

Three *funeral reliefs* with portraits of the families of Roman freedmen, of the 1st century B.C.: the *gens Numenia* (Inv. 10490), the *gens Servilia* (Inv. 10491), and, further along the trellis, the *gens Furia* (Inv. 10464).

Round altar dedicated to Mercy; decorated with garlands of fruit, and ten-stringed citherns. Under each garland, four attributes of Hephaestus (Vulcan): hammer, tongs, anvil and pileus (cap worn by artisans, and associated with Hephaestus). A copy of the altar dedicated by Scribonius Libo, in the Forum Romanum, known from coins of the Emilia and Scribonia "gentes" (families). The finely carved, gracefully arranged ornaments on this altar are reminiscent of the magnificent festoons of the Ara Pacis of Augustus. Found at Veii; 1st century A.D. Inv. 10455.

Idealized statue with mantle round the hips, and portrait of one of the Drusi, Drusus the Elder, brother of Tiberius, or Drusus the Younger, son of Tiberius. The members of the Julian-Claudian family were so similar that it is difficult to identify their portraits with any degree of certainty. From Veii. Inv. 10434.

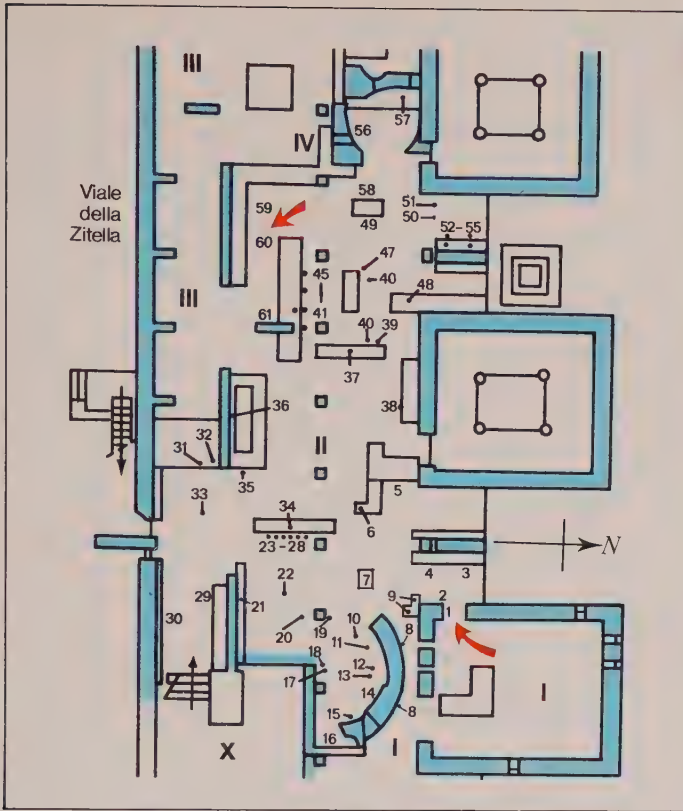
- B** Twenty-one marble fragments of a *round tomb near Vicovaro* have been assembled so as to give a general idea of the appearance of the original structure. The surviving pieces include four fragments, with palmette frieze, of the upper edge of the drum; eight fragments of the cornice at the top of the drum; and nine roof blocks, arranged in alternating horizontal and vertical courses. The outer surface is decorated with reliefs of ox skulls and festoons. The diameter of the roof, and hence of the drum and cornice, has been estimated at about 10 metres. The ornaments and shape of the tomb suggest that it was built during the time of Tiberius or Claudius (c. 20-40 A.D.).
- D**

Sculptures of the 1st century A.D., found in the Roman theatre at Caere (Cerveteri) in 1840-46, are arranged within and in front of the hemicycle formed by the Vicovaro Tomb.

- 9** Pair of *sleeping sileni*; their heads rest on a wineskin that probably served as a fountain. Roman copies of Hellenistic originals. Inv. 9949, 9962.
- 10** *Togated statue*. It is not certain that the head and body belong together because the neck has been restored. Inv. 9951.
- 11** *Draped female figure*. Copy of a Greek original of the 4th century B.C. The head was made in the 19th century (P. Tenerani?). Inv. 9951.
- 12** *Reliefs with personifications of the three Etruscan cities* (names inscribed) of *Vetulonia*, *Vulci* and *Tarquinia*: a man standing under a pine-tree, with an oar on his left shoulder; a veiled woman sitting on a throne, holding a flower in her right hand; a man, standing, wearing a toga, his head covered (may be Tarchon, the mythical founder of Tarquinia). These figures were evidently copied from statues, and their only link here is the garland held above them by a putto. On the back, small altar with a boar in front of a laurel. The relief was found together with the seated statue of Claudius (see below, Inv. 9950), and may have formed part of the throne of the same statue, in which case other Etruscan cities probably appeared on the other sides of the throne. The work may have been an expression of gratitude towards this emperor, who took a special interest in the region. Inv. 9942.
- 13** Colossal seated statue of the emperor *Claudius* (41-54 A.D.), of the *Capitoline Jove* type. He is wearing the civic crown of oak leaves. Inv. 9950.
- 14** Colossal head of *Augustus* (31 B.C.-14 A.D.), from *Cerveteri*. (Cf. below: 24, and p. 104: 13.) Inv. 9953.
- 15** Colossal seated statue of the emperor *Tiberius* (14-37 A.D.), of the *Capitoline Jove* type, with civic crown of oak leaves. From *Cerveteri*. (Cf. below: 28). Inv. 9961.
- 16** *Togated statue with portrait head not belonging to it*, representing a member of the Julian-Claudian family. Inv. 9955.

On the metal trellis: inscriptions, from the area of the Theatre of Cerveteri, in honour of Augustus, Germanicus Caesar, Tiberius Claudius Britannicus, Drusilla, Agrippina the Younger, Claudius, and the senate and population of Cerveteri.

In front of the hemicycle:



Altar dedicated to C. Manlius, censor of Caere, by one of his clients. Front: the sacrifice of a bull (the inscription is above the garland). Back: a female deity sits on a rock, surrounded by worshippers. The deity may be Fortune, a local goddess, in which case the sacrifice on the front would be in her honour. On each side: a lar dances between two olive-trees. 1st century B.C. Inv. 9964.

Two statues wearing loricas (Inv. 9963, 9948), and a draped female statue (Inv. 9952) with the portrait of Agrippina the Younger (15-59 A.D.), wife of the emperor Claudius, and mother of Nero, according to the inscription found near the statue. The hair-style is typical of the early Empire, and the face bears a strong resemblance to members of the Julian-Claudian family. The body, copy of a Greek original of the 5th century B.C., idealizes the empress in that it gives her the appearance of a goddess.

Opposite the Caeres group, at the back: relief from the Altar of the Vicomagistri. Found 1937-39 in the Campus Martius area (on the site of the present Palace of the Apostolic Chancery). The relief probably decorated the base of a large altar of the Imperial Age. It depicts a sacrificial procession: two consuls accompanied by lictors; pipers; the three victims accompanied by sacrificers; flautists and cithern-players; five veiled youths; figures wearing togas and laurel wreaths—the Vicomagistri. The youths preceding the Vicomagistri hold statuettes in their left hands. One represents two dancing lares with drinking-horn, the other a togated figure, the Genius Augusti. The duties of the Vicomagistri included the care of the cult of the Lares Compitales. One of the changes made by Augustus in the period 14/13-7 B.C. was the introduction of his own

II



Genius into the cult. The relief represents a cult celebration of the Tiberius-Claudius period (c. 30-40 A.D.). Inv. 1156, 1157.



22

Turning away from the Altar of the Vicomagistri, we see: *altar of Augustus Pontifex Maximus* (from 12 A.D.). All four sides are decorated with reliefs. Front: winged Victory with round shield, on which appear the words. "The senate and people of Rome have dedicated this altar to the emperor Augustus, son of the divine Caesar, in his capacity as Pontifex Maximus". Back: apotheosis of Caesar. Sides: a sacrifice to the lares, and the prophecy made to Aeneas regarding the sow of Laurentus.

23-28

On the next trellis: *portraits of the Julian-Claudian age* (first half of the 1st cent. A.D.). From left to right:

23

Portrait of *Livia*, second wife of Augustus, born in 57 B.C., and died in 29 A.D., at the age of 86; deified under Claudius, in 41 A.D. Inv. 10204.

24

Colossal head of *Augustus*, from *Veii*. Born 63 B.C., adopted by his great-uncle Caesar in 44 B.C., became emperor in 31 B.C. (date of the naval victory at Actium), proclaimed "Augustus" by the senate in 27 B.C., died at Nola 19 August 14 A.D., at the age of 76. This portrait was made after his death. (cf. above: 14, and p. 104: 13.) Inv. 10222.

25-27

Princes of the Julian-Claudian family. Inv. 10194, 10198, 10221.

28

Tiberius, stepson and successor of the emperor Augustus (14-37 A.D.). (Cf. above: 15.) Inv. 4060.

Behind the wall of the Vicomagistri: funeral urns and altars of the 1st century A.D. The remains of the cremated were placed in urns of various shapes—round, square, rectangular, with lids in the form of a sloping roof, or in ossuaries in the form of an altar. Most of the funeral altars exhibited here were found in 1825, in the Volusii Columbarium on the Appian Way, near the Vigna Ammendola.

29

To this group belongs the *cinerary urn in the form of a richly decorated altar* (in the area below the stairs, left). Two candelabra (or censers) are represented at the corners. On the face are the inscription, the head of Medusa, and a large festoon. The charming scene below shows the end of a cockfight organized by two cupids. The winning cock, holding a wreath with its claws, is embraced by its master. Other wreaths, and palms appear on the table. The other cock is carried away by its weeping master. On the other sides: festoons, and nests of newly hatched birds being fed by their parents. An example of rare workmanship. 1st century A.D. Inv. 9820.

30

At the outer wall: *cinerary urn with vintage*; on the front, between hermae, two men press grapes in a vat. Inv. 10531.

Turning away from the area below the stairs:

31

Funeral altar of Claudius Dionysius, shown standing, holding his wife's hand. Mid-1st century A.D. Inv. 9836.

32

Funeral relief showing the same Claudius Dionysius lying in bed, his wife sitting next to him. The woman's hair-style is typical of the Claudian age. Mid-1st century A.D. Inv. 9830.

Altar of Gaius Julius Postumus. The decorations suggest that the deceased was a child. On the front: a boy feeds grapes to a hare held in his tunic; next to him, a taller boy wearing a toga. On the right side: a boy plays with a dog. Left side: a child in a carriage drawn by a boy. Until 1925 this funeral altar was used as a stoup in the Church of the Navicella, on the Caelian Hill. 1st century A.D. Inv. 9934.



Leaving the section devoted to urns and funerary altars, we see on the trellis on the right: *ornamental reliefs with Bacchic scenes* represented among leaves and saplings; finely carved reliefs, evidently used as wall decorations. 1st century A.D. Inv. 10111-10117.

34

On the left: *base of a column* from the Julian Basilica in the Forum Romanum; an example of the high skill achieved in the carving of marble architectural ornaments in the early Flavian Age. Inv. 9788.

35

The two large reliefs that follow are known as the *Chancery Reliefs* because they were found under the Palace of the Apostolic Chancery, in the Campus Martius, 1937-39.

36, 37

Left: *Frieze B, with the "adventus" (arrival) of the emperor Vespasian* (69-70 A.D.) in Rome. The emperor is recognizable in the noble-looking, togated figure on the right-hand side of the frieze. Domitian, Vespasian's son, also wearing a toga, welcomes his father in his capacity as "praetor urbanus". The scene is set on the outskirts of the "pomerium" of Rome. Among the emperor's retinue are a winged Victory, holding a wreath of oak leaves over his head, and lictors. Domitian is flanked by the Genius of the senate, and the Genius of the people; the latter rests one foot on the boundary stone. Vespasian's greeting includes the Roman population, enthroned on the left, surrounded by Vestal Virgins. Vespasian returned to Rome as emperor in 70 A.D.; this representation of the historic event was commissioned by Domitian, who later became emperor (81-96 A.D.). Inv. 13392-13395.

36

Right: *Frieze A, with the "profectio" (departure) of the emperor Domitian* (Nerva). The emperor is dressed in a tunic and "paludamentum" (traveling-cloak), and is surrounded by deities, genii, lictors and soldiers. He is preceded by Minerva, Mars, lictors, and Victory, whose left wing is visible (about a metre of the left slab is missing). Virtue leads the emperor by the arm. The Genius of the senate and the Genius of the people, both behind the emperor, bid him farewell. They are followed by a condottiere and soldiers. The emperor holds a scroll in one hand, and raises the other hand in a gesture of command. Domitian's head is recognizable from the hair-style; his face was later eliminated, and replaced with that of Nerva, his successor (96-98 A.D.). In fact, Domitian was condemned to "damnatio memoriae". Inv. 13389-13391.

37

On the wall, on the right: fragment of a portrait of the emperor *Titus* (79-81 A.D.). Most of the skull-cap, the nape of the neck, and part of the forehead and right eye are missing. What remains of the face reveals a splendidly modelled portrait, untouched by the hands of restorers. Inv. 4066.

38

Beyond Frieze A of the Chancery Reliefs are 39 fragments from the *Haterii Tomb*, excavated in 1848. The tomb was discovered outside Porta Maggiore, near Centocelle. Further excavations carried out in early 1970 resulted in the discovery of new epigraphical and sculptural material (now the property of the Italian State). A description of *some of the Haterii Tomb fragments* follows.

39 - 47

On the other side of the trellis where Frieze A of the Chancery Reliefs is exhibited: *shrines with the busts of a man and woman* of the Haterii

B family, in almost perfect condition. The man has an expressive face, short, curly hair, combed forward, and prominent, bristly eyebrows. His only garment is a cloak thrown over his left shoulder. The bust is supported by a writhing serpent, an allusion, perhaps, to the heroic status of the subject. Inv. 10025, 10026.

D

On the trellis on the right:

- 41** *Fragmentary relief* with lemons and quinces, and, above, frieze with masks. Inv. 10024.
- 42** *Relief representing five buildings of ancient Rome.* They have been identified as follows, from left to right: 1) Arch with three barrel-vaults and the inscription "Arcus ad Isis". This was the monumental entrance to the Temple of Isis and Serapis in the Campus Martius. In the 11th century it was known as the Arch of Camigliano or Arch of Camillo. It stood at the Piazza del Collegio Romano end of the Via Pie' di Marmo, and was probably erected to commemorate the victory over Judea. 2) The Flavian amphitheatre, known as the Colosseum (begun by Vespasian 70-76 A.D., and dedicated by Titus in 80 A.D.), with a reproduction of the main entrance, an arch surmounted by a quadriga. 3) Triumphal arch, generally identified as the one erected 80-81 A.D., in honour of Titus, at the east entrance to the Circus Maximus; through the passage we can distinguish the "Magna Mater in Circo Maximo", enthroned between lions. 4) Triumphal arch with the inscription "Arcus in Sacra Via summa". This is the arch erected, in honour of Titus, on the Via Sacra, at the highest point of the Velia. 5) Temple of the Thunderer at the approach to the Capitoline Hill. Behind the altar is a cult statue of Jove, with thunderbolts and sceptre; similar representations appear on contemporary coins. The temple was destroyed by fire in 80 A.D., and reconstructed during the time of Domitian. This relief from the Haterii Tomb is now interpreted as follows: the tomb was built, for himself and his family, by a building contractor (this theory is supported by the presence of a crane in the relief Inv. 9998, see below: 45) who had been involved in the erecting or reconstruction of the edifices depicted here, all of which are of the Flavian age. Inv. 9997.
- 43** *Relief (in two pieces) with scene of corpse and mourners.* Lamps and torches are arranged round the large funeral bed, which is in the atrium of a house. Behind the bed, the wailing-women; below, mourning servants and a flautist. Inv. 9999.
- 44** *Fragment of a portal with busts of the four gods of the underworld:* Mercury, Proserpine, Pluto and Ceres. The underside, which would have been visible from below, is also decorated. Inv. 10018.
- 45** *Relief representing a funeral edifice and crane.* The temple-like building stands on a high podium; it is lined with columns and pilasters, and is richly decorated, with the busts of three children and, on the pediment, the bust of a woman, probably the deceased. The scene above the building shows the inside of the tomb, with the dead woman lying on a funeral bed. Below, an old woman performs a sacrifice at a burning altar, in front of which three children are playing. On the right, is a small shrine with a statue of Venus; three portrait masks crown the small chapel. Below the stairs on the podium are a canopied altar and what is probably an "ustrinum", or place of cremation. The crane, on the left, extends to the top of the relief; the machine was operated by the force of the weight of the workmen inside the wheel. Inv. 9998.

On the floor, in front of the trellises:

- 46** *Quadrangular cinerary urn;* the decorations represent water spouting from a shell, and fish, dolphins and ducks; at the corners, ram-heads. Inv. 10000.

Pillar of the roses. Two sides are ornamented with the same motif, a candelabrum with roses and, below, olive branches; above, two long-tailed birds (parrots?). One of the finest examples of Roman decorative art. Inv. 10029.—This concludes our description of the major finds from the Haterii Tomb.

B

D

In the first window compartment, on the right: *bust of L. Julius Ursus*, friend of the emperors Domitian and Trajan; it was he who prevented the execution of the empress Domitia Longina (Cassius Dio, LXVII, 3, 1; 4, 2); made consul for the third time in 100 A.D. Identified from another portrait bust with inscription, property of the Duke of Wellington. Inv. 10210.

48

Further on, on a trellis apart: *relief with procession of Roman magistrates before a temple.* The magistrates are accompanied by lictors. The upper part, with the columns and pediment of a temple, is a cast of the original fragment in the Museo Nazionale Romano. The myth of Rhea Silvia, the twins and the wolf is depicted on the temple pediment. The head of Trajan, the second figure, is a restoration by the Danish sculptor Bertel Thorvaldsen. Inv. 9506.

49

Second window compartment:

At the front: two *ancient columns*, decorated. Inv. 10096-97.

50, 51

Behind the columns, on the wall:

On the right, above: *fragment of a tomb relief.* The central slab, with inscription, is missing. Left, togated figure offering a libation. Below, a man asleep in a grotto, holding a poppy pod—may be a representation of the deceased. Above, a cockfight, and cupids carrying garlands. C. 100 A.D. Inv. 9822.

52

Below: *tomb relief with circus races.* A quadriga races along the “spina” (wall separating the two tracks). Against the spina are several “metae” (signposts), an obelisk, two columns with statues, and, between the statues, a shrine with four dolphins on the roof. A victor holding a palm leaf leans against the group of metae on the left. The large figure on the left is the deceased, dressed in a toga, and holding a scroll in his left hand. His right hand is extended towards his wife (“dextrarum iunctio”). The races are in honour of the dead man. C. 100 A.D. Inv. 9556.

53

On the left, above: *fragment of a pediment* of a funeral monument on the Appian Way. Cupids support the bust of Claudia Semne (identified by the circumstances of its discovery). The bust represents the “anima” of the dead woman. Inv. 10528.

54

Below: *tomb relief of Ulpia Epigone.* The subject is shown lying on a couch, a sewing box at her feet, a lap-dog under her arm. The hair-style is typical of the Flavian-Trajan period. Inv. 9856.

55

As we leave the compartment, we see a small hemicycle on the right:

Colossus of a barbarian prisoner. His costume and physiognomy identify him as a Dacian (a Balkan people conquered by Trajan). Although the most celebrated, Trajan's Column was not the only monument to the Dacian campaign. This unfinished statue, together with similar statues

56

plan
←

II



that were re-used in the Arch of Constantine, is from another monument celebrating the same event. 2nd century A.D. Inv. 10534.

57

Fragment of relief with military insignia identified as that of the twelfth "Fulminata" by the thunderbolt on the shield, 2nd-3rd century A.D. Inv. 9508.

58

On the trellis in front of the hemicycle: *fragment of relief with standard-bearer*. The insignia is that of the Praetorian Guards, and it appears frequently on columns erected by Trajan and Marcus Aurelius. Standard-bearers are always shown with their heads covered with a skin. This fragment was evidently part of a military scene, perhaps from a triumphal arch. 2nd century A.D. Inv. 9507.

Most of the architectural fragments are from Trajan's Forum.

59, 60

Proceeding right, we see on the trellis: two *fragments of the same architectural frieze*, probably from Trajan's Forum. The two pieces form a scene that was probably repeated along the frieze. The relief decorations on the amphora depict a satyr and two maenads. At the sides of the amphora two cupids are watering griffins. The cupids' legs are transformed into acanthus leaves and spirals that harmonize with the luxuriant floral decoration. 2nd century A.D. Inv. 9700, 9648.

61

Above the passage to Section III: *fragment of architectural frieze* with motifs. In spite of the abundant foliage, the basic design is clearly visible. 2nd century A.D. Inv. 9715.

plan
→

III

SECTION III (Sarcophagi)

The reliefs in the Gallery of the Sarcophagi are arranged by subject. The description begins with those having mythological themes.

On the left:

1

Below: *fragment of sarcophagus with the labours of Hercules*: the capture of the Cretan bull, the capture of the mares of King Diomedes, the victory over Geryon. Inv. 9803.

2

Above: *sarcophagus front with scene of Meleager killing the Caledonian boar*. Inv. 10404.

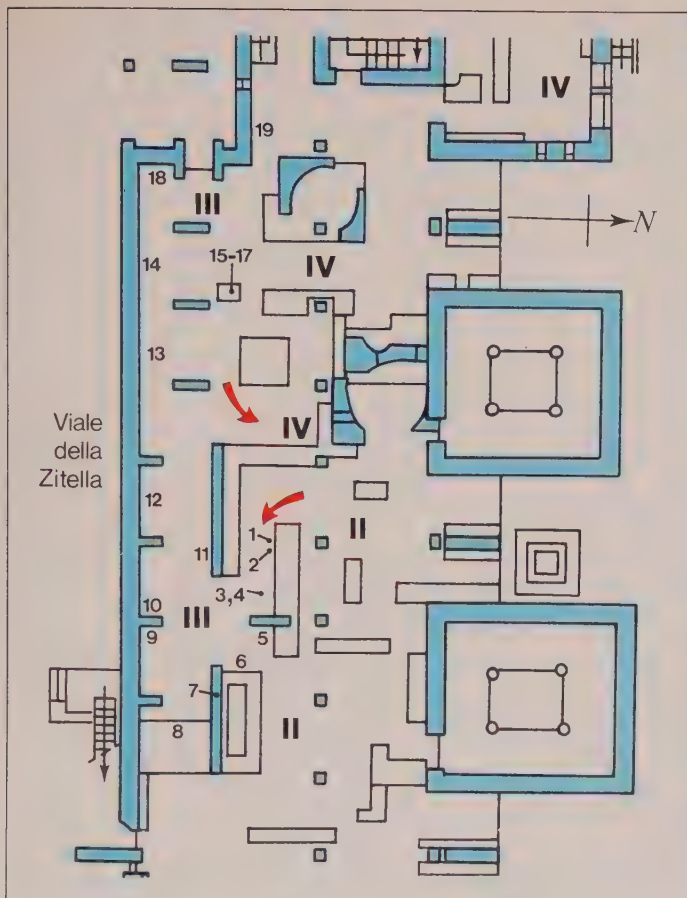
On the right, in front of the trellis:

3

Sarcophagus with scenes of the myth of Adonis. Left, the young hunter Adonis takes leave of Aphrodite, who sits on a throne surrounded by cupids. Right, the boar is about to attack; Adonis falls, mortally wounded. Centre, Adonis enthroned next to Aphrodite. The goddess was inconsolable after the loss of her beloved youth, and begged the god of the underworld to let Adonis spend six months of the year on earth—a reference to the theme of life after death. The faces of Adonis and Aphrodite are portraits. C. 220 A.D. Inv. 10409.

4

Lid on the Adonis sarcophagus with scenes from the saga of Oedipus (lid does not belong to the sarcophagus). Left to right: Laius' sacrifice before the Delphic Apollo; Laius and the exposure of Oedipus; Oedipus



B
D

flees from Corinth. The two series are separated by a pilaster. Second series, right to left: Oedipus kills Laius (in the chariot); the riddle of the Sphinx, and its interpretation by a Theban shepherd. Inv. 10408.

On the other side of the pillar:

Left: *sarcophagus slab with the myth of Adonis*. Adonis takes leave of Aphrodite, and the struggle with the boar. (Cf. above: 3; the style and treatment are different.) C. 300 A.D. Inv. 9559.

Right: *sarcophagus (with fragments of the original lid) with scenes from the myth of Phaedra and Hippolytus*. Left to right: Phaedra, wife of Theseus, and stepmother of Hippolytus, reveals her love for the youth through his nurse. Hippolytus, departing for the hunt, rejects the offers of his stepmother. On the right, Hippolytus hunting a boar; he is accompanied by a female figure wearing a helmet, a personification of courage.

On the fragments of the lid, hunting scenes. Left side, sacrifice to Artemis; right side, hunters on horseback. C. 220 A.D. Inv. 10400.

The next three *sarcophagi*, at the back of the gallery, left, were found together in a tomb near the Porta Viminalis, in 1839. The tiles of the tomb bear seals from the years 132 and 134 A.D.

B On the left: *sarcophagus with scenes from the myth of Orestes*. From left to right: Orestes and Pylades at the tomb of Agamemnon, who appears as a shadowy figure below the vault; death of Aegisthus, from whom Orestes takes the royal cloak; murder of Clytemnestra, and two Furies with serpent and torch; Orestes' purification at Delphi, to which the tripod, laurel and omphalòs allude. Right side: a seated Fury. Left side: the shadowy figures of Aegisthus and Clytemnestra on Charon's boat. Lid: Orestes and Iphigenia in Tauris. Inv. 10450.

8 On the right: *Sarcophagus with two Gorgonian masks and festoons of fruit* supported by a small satyr, in the middle, and two cupids. On the ends, candelabra with pairs of griffins. On the lid, cupids race on various animals. Inv. 10443.

9 *Sarcophagus representing the slaughter of the Niobids*. Lid: the very small figures at the sides are Apollo and Artemis, who, to avenge their mother, shoot arrows at Niobe's helpless children. The parents, powerless, are forced to watch: Amphion, left, his shield raised, and Niobe, right, her cloak blowing in the wind. Left end: shepherd with oxen, in a rocky landscape, and nymph. Right end: Niobe and Amphion at their children's tomb. (Cf. p. 119: I/35.) Inv. 10437.

10 On the outer wall of the next compartment: *sarcophagus slab with myths of Mars and Rhea Silvia* (left), and *Selene and Endymion* (right). The two myths symbolize the participation of mortals in the lives of the gods. In the first case, a girl is found worthy of the love of a god; in the second, a youth is found worthy of the love of a goddess. The heads of Mars and Rhea Silvia are probably portraits; those of Selene and Endymion, unfortunately, are restorations. C. 250 A.D. Inv. 9558.

11 Opposite: *sarcophagus with Bacchic scene*. Two satyrs, in the centre, support a shield designed to contain the inscription. Left, Dionysus (Bacchus) in a chariot drawn by two centaurs; right, Ariadne in a similar chariot. Both are accompanied by followers. The sarcophagus is in excellent condition, as is the lid, decorated with Bacchic scenes and two satyr-heads. A fine example of a Roman sarcophagus in its original state. 2nd century A.D. Inv. 10425.

12 In the next compartment, in front of the outer wall: *sarcophagus with Bacchic scene*. The triumphant Dionysus (Bacchus) returns from his conquest of India (this legend was introduced into the myth after Alexander the Great's eastern campaigns). Nike (Victory) crowns the god, who stands on a chariot drawn by two elephants. The lion, panther and giraffe (visible in the centre, above, Silenus) add an exotic touch to the otherwise traditional retinue. The various elements are successfully combined into a lively composition. Both the workmanship and state of preservation are excellent. 3rd century A.D. Inv. 10428.

This followed by sarcophagi with cupids, masks and festoons (left wall), vintagers (in front of the pillar), and medallions (next compartment). Of special interest among these:

13 *Sarcophagus with the Seasons*. Centre, two cupids hold a medallion bearing the rough portrait of a woman. Below, a cupid disguises himself with a large mask of Silenus to frighten his small companion. On the right and left, four more cupids, two on each side, appear as traditional representations of the Seasons. However, the Seasons are no longer true to type, their distinguishing features having become confused when their original significance was forgotten. The execution is also marked by a certain decadence. 3rd century A.D. Inv. 10411.

14 In the next compartment, on the outer wall: *large sarcophagus front with*

philosophers. The sage is enthroned in the centre. He reads from a scroll to a man and two veiled women. The attitude of the woman on the left recalls the traditional representation of Polyhymnia, one of the nine Muses. The other woman holds a closed scroll. Bearded figures, facing outward, appear at both sides of the central scene. On the right, traces of a sun-dial. The imposing central figure is thought to be Plotinus, who came to Rome from Alexandria in 244 A.D., lived here, and died at Minturnum in 270; however, there is no proof that this is his portrait. C. 270 A.D. Inv. 9504.



Opposite:

Fragment of an oval sarcophagus. On the right side, bearded philosopher, and the hands of a cloaked figure holding a scroll. Inv. 9524.

Left: *fragment with lion-hunt* (traces).

The *fragment of a lid* with representation of a cock-fight may belong to the fragments mentioned above. Inv. 9523.

At the end of the Gallery of the Sarcophagi, left of the glass door: *sarcophagus of a child, with representations of athletes* engaged in boxing, wrestling and the pancratium (contest consisting of boxing and wrestling), and paying tribute to the winner. The bearded figures holding palms are the judges. On the left a victor is being crowned. A herald blows his trumpet to announce the victory. C. 210 A.D. Inv. 9495.

Our description concludes with: *sarcophagus with representations of the growing and processing of wheat* (left, in front of the stairs). The rough-hewn relief is divided, into two levels. In the upper part: a peasant works a plough drawn by two oxen, and another digs the ground; on the right, the harvest. In the lower part, right to left: a cart takes the wheat to the mill; two workmen turn the millstone; the baking of the bread. In the centre, portrait of the deceased, dressed in a toga, and holding a scroll. On the lid: the name of the deceased, and an ironic Latin verse (from a Greek epigram) in which he dismisses Hope and Fortune, for whom he has no further use, leaving them to make fools of others. 3rd century A.D. Inv. 10536.

SECTION IV

(Roman sculpture of the 2nd and 3rd century)

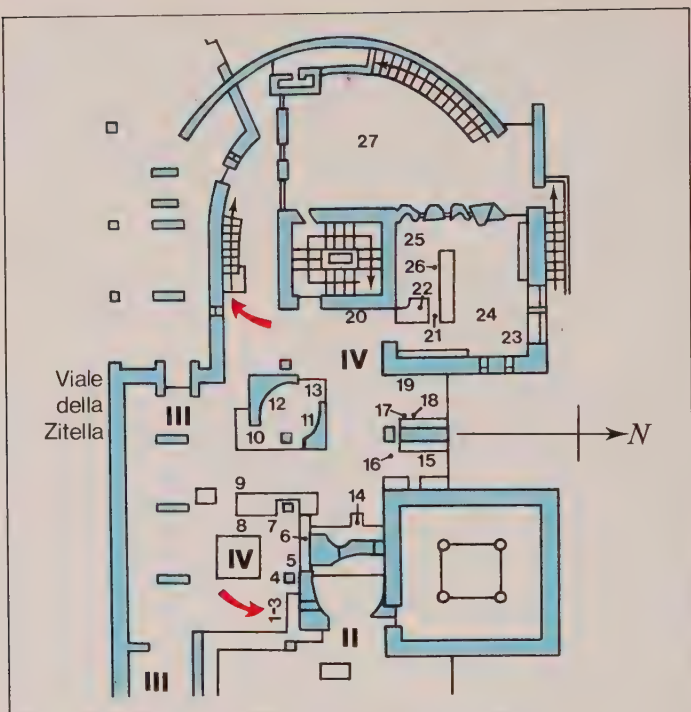
We now return to the area where the capitals are exhibited.

The Ionic and Composite capitals in the centre are probably from Trajan's Forum.

On the wall (behind which the statue of the Dacian is exhibited): three *fragments of a large historical frieze* from the time of Hadrian (Inv. 9916, 9922, 9921). The *figure in toga* and patrician boots (Inv. 9922) is probably the emperor Hadrian (117-138 A.D.). His *portrait* is displayed a short distance beyond (Inv. 4068). A *portrait of a member of his retinue* appears on the left (Inv. 9921); it may be of one of the Caesernii brothers, known to have accompanied Hadrian. They have been tentatively identified in the tondi, from the time of Hadrian, on the Arch of Constantine.

Proceeding left:

Statue of Antinous. Though the original head has been lost (the present one is a restoration), the statue is probably a representation of Hadrian's young favourite, in the appearance of Vertumnus, a god of changing seasons. (Cf. p. 44: II/3 and II/7.) Inv. 9805.

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6

Portrait of bearded man with Greek helmet. The facial type, and treatment of the eyes would indicate a late work of the time of Hadrian. Probably from a statue alluding to Mars. Inv. 10150.

7, 8

Fragments of relief with two wrestlers. The skilfully carved figures are almost detached from the background. The relief probably decorated a large monument. It was known to Raphael, who made a drawing (now lost) of it, filling in the missing parts. 2nd century A.D. Inv. 9504, 9502.

9

On the opposite side of the trellis: *funeral relief*. This heavily restored relief depicts a young warrior on horseback greeting a woman sitting on a throne; in the background, a slave holds his master's spear. The laurel and serpent are an allusion to the heroization of the deceased. Inv. 9977.

10-13

Left: *fragments of togated statues in porphyry*. This stone was reserved for representations of Roman emperors. Inv. 10478, 10480, 10481, 10483.

14

Right: *torso wearing a lorica*. A masterly work in porphyry, probably a representation of Trajan or Hadrian. Inv. 10482.

15

In the first window compartment, on the left: *relief from the Fountain of Amalthea*. A nymph offers water to a young satyr from a large, horn-shaped vase. Young Pan plays his syrinx in a grotto near by. Water spouted from the hole in the drinking horn. A Roman-Hellenistic work of the 2nd century A.D. Inv. 9510.

16

In front of the partition that separates the two windows: eight Roman portraits of the first half of the 3rd century A.D., among which is that of the *young Caracalla* (211-217 A.D.), son and successor of Septimius Severus. Inv. 19627.

In the second window compartment:



17, 18

Right: two *fragments of ornate pillar facings*. A vine grows from a "kant-haros", filling the background with its foliage and fruit. The scene is interspersed with cupids and animals. Inv. 10087, 10089.

19

Opposite: *statue of Omphale* with portrait head. The statutory type recalls Aphrodite, though the club and lion-sky identify the subject as Omphale, the Lydian queen whom Hercules was ordered to serve (their roles were reversed, and she took his attributes). The portrait dates back to the early 3rd century A.D. Probably a funeral statue. Inv. 4385.

Next come Roman portraits of the 3rd century A.D.

20

Left wall, before the entrance to the next room: togated statue of *Dogmatius* (Gaius Caelius Saturninus); the base is probably the original one. The inscription lists the offices held by the subject, a consul and intimate of the emperor Constantine. Stylistically, the portrait corresponds to the period 323-337 A.D., though the style and treatment of the toga are typical of the time of Hadrian (2nd cent. A.D.). It is therefore likely that the portrait of Dogmatius was added, in about 330 A.D., to a pre-existent togated statue. Inv. 10493.

Turning right, we come to a room of Roman statues associated with chthonic and mystery cults (Room of the Statue of Mithras).

21

Omphalòs wrapped in bands, attribute of the Delphic Apollo. Apollo took these sacred navel-stones from the goddess of the earth, the original mistress of Delphi, and they remained a feature of the chthonic earth goddess cult up to the time of the Roman Empire. The impression of a foot on the upper surface indicates that the piece probably formed part of a statue. Inv. 9978.

22

Triangular base of a candelabrum. All three sides are decorated: Poseidon with cloak and trident, one foot resting on a mound of earth (see the omphalòs above); Pluto with cornucopia; goddess with peplos and sceptre. A neo-Attic work of classical inspiration made during the Roman Imperial Age. Inv. 9967.

23

Mithraic group. Mithras kills the primigenial bull. The god, in Persian dress, is shown plunging his sword into the bull's neck. Followers of the Mithras cult believed that life on earth originated from the death of the primigenial bull. The five ears of corn on the tail are symbols of vegetative energy. The dog seizes the soul by drinking the blood; the serpent and scorpion, forces of Darkness and Evil, try to impede the act of creation by devouring the life-giving blood and seed of the bull. 3rd century A.D. (Cf. p. 39: IV/3.) Inv. 9933.

24

Altar with the twelve labours of Hercules. The inscription explains that with this altar, Publius Decimus Lucio has fulfilled a vow to Hercules. The three-line inscription is divided by a relief depicting Hercules and Minerva standing at an altar. Below, the labours of Hercules, from left to right: the Nemean lion, the Hydra of Lerna, the Boar of Mt Erymanthus; the Hind of Ceryneia, the Stymphalian birds, the cleaning of the stables of Augeas, the victory over the Amazons, the horses of Diomedes, the Cretan bull; the struggle against Geryon, the capture of the dog Cerberus from the underworld, the apples of the Hesperides. 1st century A.D. Inv. 9811.

25

Diana of Ephesus. Her attributes symbolize her power to influence growth. She is an Asian deity similar to the Great Mother of the gods. The Acts of the Apostles (19, v. 27 et seq.) refer to the extent and power of her cult; in response to Paul's attempt to convert them, the Ephesians cried, "Great is Diana of the Ephesians". The town scribe reassured the

 people with the words, "Men of Ephesus, who knoweth not that the city of the Ephesians is temple-keeper of the great Diana and of the image that fell down from the skies?" (Cf. p. 67: II/8.) Inv. 10410.



26

Statue of *Asclepius* (Aesculapius), identified by the staff with snake coiled round it. He is shown leaning on the staff, his long cloak thrown over his left shoulder, his chest bare. The representation probably goes back to an original by Bryaxis, known through literary sources. From the time of Trajan. 2nd century A.D. Inv. 9910.

27

One of the two floor mosaics from the exedrae of the Baths of Caracalla has recently been placed in the semicircular court outside this room. We get a good view of the mosaic as a whole as we go up the stairs. A winding band divides the mosaic into series of squares and rectangles, which contain representations of rather rough-looking athletes and referees. 3rd century A.D.

plan
p. 135

Heads of satyrs, and Dionysiac reliefs are displayed along the corridor at the top of the stairs.

28, 29

At the right end of the corridor, in front of the window: two *matching hermae of a faun* carrying the young Dionysus on his shoulders. They were probably used to decorate a court or garden. A refined work of the 2nd century A.D. Inv. 9881, 9882.

Beyond the last part of the corridor is a semicircular balcony, the "Belvedere". The Pio Christian Museum begins here.

30

From the "Belvedere" we have a view of the *second mosaic from the Baths of Caracalla*, also decorated with the figures of athletes and referees (cf. above: 27).



The Good Shepherd (3rd/4th cent.), detail

This museum contains the collection of Christian antiquities housed in the Lateran Palace until 1963.

It was founded by Pius IX in 1854, two years after he set up the Commission for Christian Archeology to supervise the excavation and maintenance of the catacombs; monuments which could not be preserved "in situ" were placed in the museum. The museum was arranged by Father Giuseppe Marchi and G.B. De Rossi. It consists of two sections, the first devoted to sculpture, mosaics and architectural fragments, the second to epigraphical material. The first section, the only one at present open to the public, places special emphasis on the collection of sarcophagi, arranged by subject (as far as possible) and by type. The second section contains historical inscriptions pertaining to public monuments and places of worship, poems of Pope Damasus I, tomb inscriptions bearing consular dates, or pertaining to Christian dogmas or the ecclesiastical hierarch, and symbolic inscriptions. At present, this material is being arranged.

For visitors coming up from the Gregorian Profane Museum, the visit begins at the end of the museum, i.e. from the "Belvedere" above the Baths of Caracalla mosaic.

One of the most interesting pieces of the fine collection of Christian epigraphs in the "Belvedere" is the *cippus* of *Albercio*, Bishop of Hieropolis in Phrygia in the time of the emperor Marcus Aurelius (161-180 A.D.). Two fragments, now reassembled, were discovered in 1883 by W. Ramsay, at Hieropolis, near Synnada, Phrygia. One was presented to Pope Leo XIII by the Sultan, and the other by Ramsay. The inscription on the fragments was immediately identified as part of a metrical epigraph dictated by the bishop before his death, and recorded in the "Life of Bishop Abercius of Hieropolis" in the *Acta Sanctorum* (to the left of the fragments is a tentative *plaster reconstruction of the cippus*). Albercius, who in the early part of the text proclaims himself "disciple of the pure shepherd who leads his sheep to graze on the hills and plains...", mentions, in these fragments, his voyage to Rome, where he saw a "queen in golden robes and golden shoes. And I also saw there a people which possess a golden seal". Having mentioned other travels, he adds: "Faith led me everywhere and set before me to eat in every

1

2

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place fish from the springs, big and clean, caught by a pure virgin. And this she (Faith) offered always her friends to eat, and together with it a fine wine, and to mix with the wine she offered bread". If the Christian interpretation of the text is correct, then the Cippus of Albercio is one of the most important Christian epigraphs of Eucharistical content in existence, and certainly the earliest datable one.

3

We now come to a narrow passage. Beyond the stairway on the left and the cast of Hippolytus, on the wall opposite the large window: *sarcophagus front* from St Lawrence Outside the Walls. It represents on the right a young, beardless Christ, in short tunic and mantle, among the twelve bearded apostles (the first two are Peter and Paul). The fifteen sheep in the foreground symbolize the Christian flock. At the corners, two shepherds in dress similar to that of the Good Shepherd (cf. above: 1). Inv. 177.

4

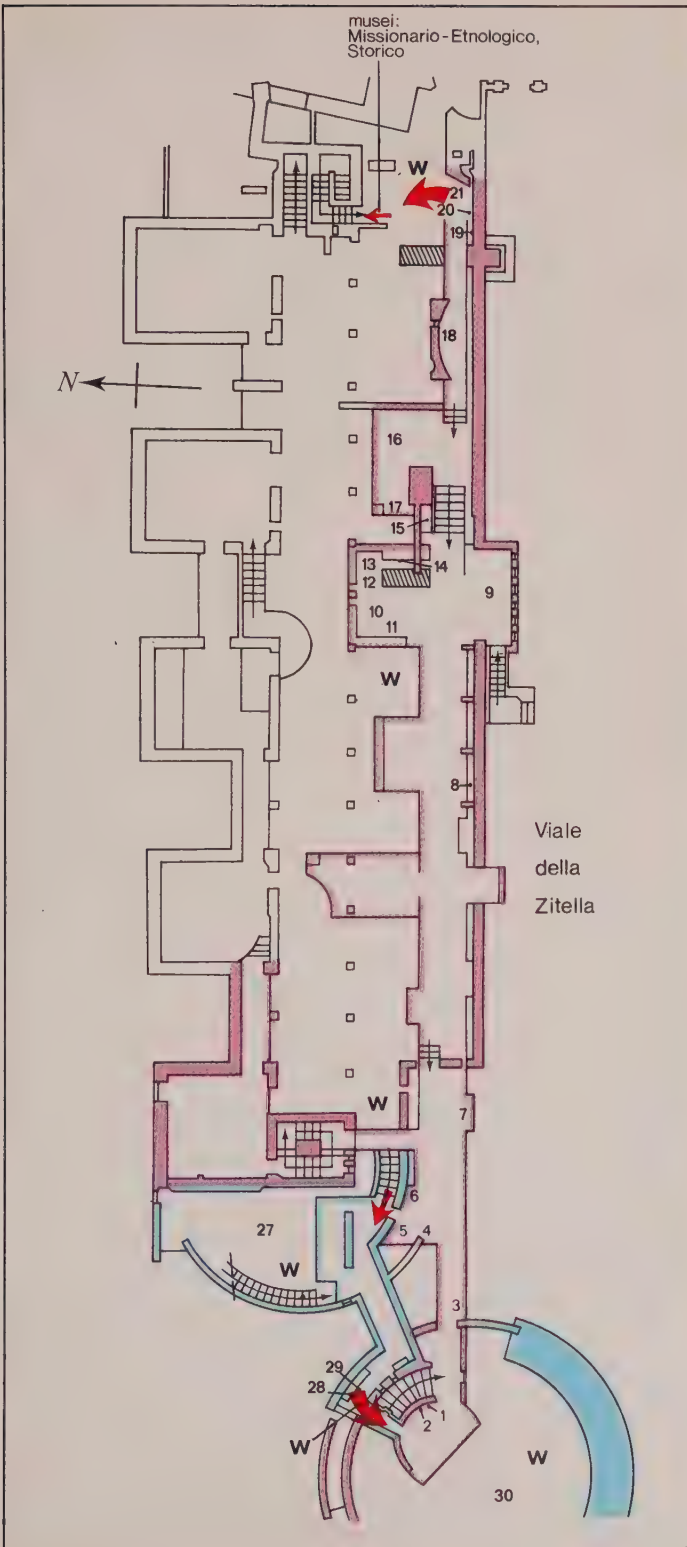
As we emerge from the narrow passage, we see on the left, beyond the window: the *statue of the Good Shepherd*. This statue, which has been greatly restored, belonged to the Mariotti Collection in the 18th century, before it was transferred to the Vatican Museums, and thence to the Lateran. The figure is that of a young, beardless shepherd with long curly hair, dressed in a tunic, and carrying a bag across his shoulders. There is very little free-standing early Christian sculpture, perhaps because of an ideological prejudice towards statues as a potential source of idolatry. From an iconographical point of view, this rare statuette, which is reminiscent of classical models, is not a Christian invention as this manner of representing the shepherd was known in the Mediterranean area as far back as the 7th century B.C. (e.g. the famous "moskophoros" in the Acropolis Museum, Athens). But here the theme is new: the statuette is not the temple offering of antiquity, but a depiction of the Good Shepherd himself: "And when he has found it (the lost sheep), he lays it on his shoulders, rejoicing" (Luke 15, 4-5), and "I am the good shepherd..." "I came that they may have life, and may have it abundantly" (John, 10, 11; 10, 10) 3rd/4th century. Inv. 103. Beside the statue there is a *sarcophagus decorated on all four sides*, found near the Cemetery of Pretestatus, on the left side of the Appian Way. Front side: three shepherds standing on ornate pedestals; the shepherd in the centre is bearded, and holds a ram on his shoulders; the two at the sides are beardless, and each holds a sheep. The short tunics, leggings, ankleboots, staffs and sacks complete the conventional representation of the shepherd. The background is filled with a crowded vintage scene showing winged genii climbing the vine shoots, picking clusters of grapes, and putting them into a vat to be pressed (below, on the right). On the right a small Psyche offers grapes to a resting genie. Below, on the left, another genie milks a goat. The decorations on the ends of the sarcophagus are on two levels, with scenes of country life symbolizing the four seasons. The back is decorated with deltamotifs. 2nd half of the 4th century. Inv. 191 A.

6

A short distance beyond, on the left: *sarcophagus in the form of a bath*, found in 1881 on the Via Salaria near the mausoleum of Licinius Poetus, and purchased by Leo XIII in 1891. In the centre, a shepherd with a ram on his shoulders, and two other rams (or perhaps sheep—their heads have been restored) at his feet. Left, a bearded man, in philosopher's dress, seated between two listeners. Right, three women, one of whom is seated. The scene is enclosed at either end by two large rams. The frieze is faithful to the compositional convention of placing all the heads at the same level, regardless of the height or attitude of the various figures; as a result, the two seated figures, probably the occupants of the tomb, are decidedly larger. Probably about the mid-3rd century. Inv. 181.

7

In front of a small niche in the outer wall (right): *sarcophagus with lid*, found in 1818 at Tor Sapienza on the Via Prenestina, on an estate of the Massimi family. It is in very good condition, and is the only one in the collection that still retains traces of its original colours (blue, red, gold).



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On the lid: centre, the *tabula inscriptionis*, with three Bs; left, hunting scenes; right, bust of a man against a background of drapery (*parapétasma*) supported by small genii. On the sarcophagus: left, a bearded shepherd carrying a ram on his shoulders (and therefore not the Good Shepherd!); right, a woman in prayer against a background of drapery; centre, lively agricultural and pastoral scenes. Late 3rd/early 4th century. Inv. 150.

8

We now go down a few steps, and about half-way through the next gallery. On the outer wall (right): *sarcophagus front with lid* (they may not belong together) from the Cemetery of St Calixtus. On the sarcophagus, from the left: Resurrection of Lazarus; Multiplication of the loaves and fishes; Miracle of Cana; praying woman between Peter and Paul; Healing of the bleeding woman; Peter taken prisoner; Miracle of the spring. On the lid, left of the *tabula inscriptionis*, the manger scene; right, scenes of Jonah. The long metrical inscription on the upper edge and on the *tabula* states that Crescens was buried here after only four months of marriage, and that his widow had him placed here against the wishes of her father-in-law, and with the help of her mother-in-law. Early 4th century. Inv. 148.

9

At the end of the gallery we come to a large, dimly lit room. On the right is the *large "dogmatic" sarcophagus*, found in the foundations of St Paul's Outside the Walls. Only the front is decorated, with two rows of reliefs. The busts of the dead couple, in the central *clipeus*, are only rough-hewn. Top row, from the left: God creates man and woman; Christ gives Adam a sheaf of corn, and Eve a sheep, symbols of their condemnation to work for their food and clothing; behind Eve is the tree of the knowledge of Good and Evil. To the right of the *clipeus*: the Wedding at Cana; Miracle of the loaves; Resurrection of Lazarus. Bottom row, from the left: Adoration of the Magi; Healing of the blind man; Daniel in the lions' den; Prophecy of Peter's denial; Peter taken prisoner; Miracle of the spring. 1st half of the 4th century. Inv. 104.

10

On the left side of the same room, under the ambo: *cast of the sarcophagus in the Basilica of Sant'Ambrogio, Milan*. All four sides are decorated with reliefs. The various scenes are set against a background representing the city walls of the heavenly Jerusalem. Front: Christ and the apostles. Right: Elijah ascends to Heaven before the eyes of Elisha (Second Book of Kings, 2, 11-12); Noah leaves the ark; below, the smaller figures of Adam and Eve under the tree of knowledge of Good and Evil. Back: Christ and the twelve apostles. Left side: Sacrifice of Isaac, and four apostles. The back corners of the roof-shaped lid are decorated with sculptures of heads; in the centre, two winged genii support a *clipeus* containing a portrait of the dead couple; right, the Epiphany; left, the three young Judeans, Shadrach, Meshach and Abednego, refuse to worship the statue erected by Nebuchadnezzar (Daniel 3, 1 et seq.), or, according to other interpretations, the Magi before Herod. On the right tympanum of the lid; the manger scene; left tympanum, monogram of Christ within a laurel wreath; doves and Alpha and Omega, the two apocalyptic letters. Late 4th century.

Along the metal trellis marking the boundary of the left side of the room, proceeding clockwise:

11

Sarcophagus front with two rows of reliefs depicting Old and New Testament scenes. In the centre, shell with portrait of couple. Early 4th century. Inv. 175.

12

Sarcophagus front with two rows of reliefs, from the Basilica of San Sebastiano. In the central shell, portrait of couple. Reliefs: scenes from the Old and New Testaments. Early 4th century. Inv. 178.

13

Sarcophagus front with two rows of reliefs, from the vicinity of the Basilica of San Sebastiano. In the centre, shell with portrait of couple. Top

row, from the left: Christ's entry into Jerusalem; Christ between Adam and Eve—Adam has a sheaf of corn, and Eve a sheep (cf. above: 9); Moses receives the tablets of the Law. To the right of the central shell: the hand of the Angel of the Lord stops the sacrifice of Isaac; Resurrection of the youth from Naim; Multiplication of the loaves. Bottom row, from the left: Miracle of the spring; Peter taken prisoner; Prophecy of Peter's denial; Daniel in the lions' den; Healing of the man with palsy, of the man born blind, of the bleeding woman; Miracle at Cana. 1st half of the 4th century. Inv. 189.

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Sarcophagus front with two rows of reliefs, friezes and medallion, from Palazzo Carpegna. In the central clipeus, busts of couple: the beardless husband, in tunic and toga, holds a scroll; his wife is dressed in a tunic and cloak. Top row, from the left: Miracle of the loaves; Prophecy of Peter's denial; Moses receives the Law on Sinai. To the right of the clipeus: Sacrifice of Isaac; Healing of the man born blind; Resurrection of Lazarus. In the unfinished bottom row: praying woman between apostles; Peter taken prisoner; three genii symbolizing the seasons (rough-hewn, may be part of an initial decorative scheme that was later abandoned); Daniel in the lions' den; Miracle at Cana; Healing of the man with palsy; Miracle of the spring. Early 4th century. Inv. 184.

As we go down the stairs, we see on the left: *sarcophagus with decorated ends*, lid and inscription, from the Vatican Necropolis. The inscription reads: "To my dearest wife Agapene who lived with her husband 55 years, one month and five days, and who was laid to rest 23 December. Crescentianus made this (sarcophagus) when he was alive". After his death, the following was added in less careful lettering: "buried 30 August at the age of 101". The front of the sarcophagus is divided into seven niches by spiral of fluted columns supporting alternating tympana and arches. From the left: Sacrifice of Isaac; Moses receives the Law on Sinai; Christ heals the man born blind; Christ prophesies Peter's denial; Healing of the bleeding woman; Multiplication of the loaves; Miracle of the spring. On the left side: the Original Sin. Right side: the three youths in the furnace. This subject is repeated on the lid, to the left of the tabula inscriptionis; on the right, scenes depicting Jonah. 2nd half of the 4th century. Inv. 152.

Beyond the stairs, in the centre of the wide raised podium: *cast of the sarcophagus of Junius Bassus*. The original was found in 1595, under the "Confession" of St Peter's, and is now kept in the Room of Junius Bassus in the Treasury of St Peter's. The cast is exhibited here because of the iconographical importance of the monument.

At the left end of the podium: *sarcophagus with five niches*, from the hypogeum of the "Confession" of St Paul's Outside the Walls. In the centre, a cross: on the vertical limb, the monogram of Christ within a laurel wreath; on the cross-limb, two doves. At the sides, two sentinels; one sleeps, and the other contemplates the symbol of Christ, triumph over death. In the other niches formed by olive-trees, from left to right: God with Abel and Cain; Peter taken prisoner; Martyrdom of Paul; Job, scolded by his wife for his patience, is comforted by his friends. 2nd half of the 4th century. Inv. 164.

Down a few steps, on the left, in the centre of the niche: *sarcophagus with the Crossing of the Red Sea*. On the left, Pharaoh and the Egyptian army pursue the people of Israel, who pass "into the midst of the sea upon the dry ground, while the waters were a wall unto them on their right hand and on their left" (Exodus 14, 22). On the right, Moses stretches out his hand towards the sea, and the waters close over the Egyptian army. Further on, Miriam, prophetess, and sister of Aaron, sings a hymn of victory and thanksgiving. Late 4th century. Inv. 111.

A short distance beyond, at the end of the outer (yellow) wall is a series of fragments of sarcophagi depicting the Nativity and the Epiphany. From the 2nd century on, the Epiphany was one of the most common



themes in early Christian art. St Augustine (Sermon 203, 3) explains the reason for this: "The Magi were the first pagans to know Christ our Lord, and these early Gentiles deserve to symbolize all peoples". The Magi are depicted in short tunics and Phrygian caps, and are accompanied by their camels. St Matthew (2, 1-12) writes that the Magi came from the East, led by a star, to the Temple of Herod in Jerusalem. Herod directed them to Bethlehem, where they found the Messiah, worshipped him, and offered him gifts of gold, frankincense and myrrh. Irenaeus, Bishop of Lyon in the 2nd century, explains the significance of the threefold gift of the Magi (*Adversus Haereses*, III, 9): "The myrrh because He came into the world to die and be buried for mortal man; the gold because He is king of the Everlasting (Luke 1, 33); the frankincense because God manifested himself in Judaea (Psalms 75, 2) and He revealed himself to those who had not sought him".

Worth noting among these fragments:

- 19 *Front of a sarcophagus lid.* From the left: the enthroned Madonna holds the Child, to whom the Magi offer gifts; in the background, their camels. Next: the manger scene between two palms; the swaddled Child in a wicker cradle, an ass and an ox. Centre: Daniel in the lions' den. Next: the deceased (Crispina) is shown reading a codex bearing the engraved monogram of Christ, the *Lex Christi*, which was given to her at her baptism, and which guided her through her earthly life. On the right side: the Miracle of the loaves (a youthful Christ in tunic and cloak); Peter taken prisoner; the Miracle of the spring. Mid-4th century. Inv. 190.
- 20 *Fragment of the front of a sarcophagus lid,* with the star at the corner of the stable roof (cf. Matthew 2, 9: "... and Lo, the star, which they saw in the east, went before them, till it came and stood over where the young Child was"). Inv. 204.
- 21 *Front of a sarcophagus lid,* with the theme of the Epiphany occupying the right side: the first king offers the Child a golden crown with his left hand, and points to the star with his right. Late 4th century. Inv. 126.



Ceremonial mask of the Baluba tribe, Zaire

The Missionary-Ethnological Museum was first established in the Lateran Palace, by Pius XI, who inaugurated it on 21 December 1926. John XXIII had it transferred to the Vatican, and set up in this new building. The museum contains extra-European artefacts from the Missionary Exhibition (1925), from the Borgia Museum, and from donations made by various missionary congregations and private donors.

The museum is divided into two sections, the Main itinerary and the Secondary itinerary. The former is designed for the general public, and comprises objects illustrating the various forms of religion of extra-European countries. The Secondary Itinerary includes ethnographical collections, and is intended for scholars.

In view of the didactic nature of the exhibits, visitors are advised to follow the itinerary indicated by the arrows.

CHINA

At the entrance, two Takuchai (guardian lions) in enamel, from Peking; the male faces the entrance, the lioness the interior. They represent the two essential principles of Chinese philosophy and religion—yang (male, sky, round, perfect) and ying (female, earth, square, imperfect), which combine to form tao (supreme law, order, universe).

Right, model of the Temple of the Sky, in the southern suburb of Peking. It was built in 1420, in wood, and rebuilt in 1755, in marble. During the winter solstice, the emperor, standing on the upper platform of the altar (left), would make a sacrifice to his ancestors, i.e. the Sky and former emperors of his dynasty. Contemporaneously, a dignitary on the lower platform would make a sacrifice to the sun, moon, constellations, wind and rain. The last sacrifice took place in 1916. The summer solstice

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ceremony was held in the Temple of the Earth (no model here), in the northern suburb of Peking.

- 1 Left, in *show-case A 1*: objects associated with the cult of the dead, tomb gifts from the time of the Ch'in (221-206 B.C.), Han (206 B.C.-220 A.D.), and Tang (618-906 A.D.) dynasties. There is also a reproduction of a typical funeral procession of the time of the last Ch'ing dynasty (1644-1912).
- 2 *Show-case A 2*: objects dedicated to the cult of the ancestors (statues of deified ancestors, tablets, household altars, etc.). All the articles except the household altar on the right are from Aberdeen, near Hong Kong. Last dynasty.

In the niche on the right: model of a pagoda from Fukien.

On the right, Taoist painting with finely carved frame; on the left, Taoist altar with emblems, sacrificial vases, etc. Last dynasty.

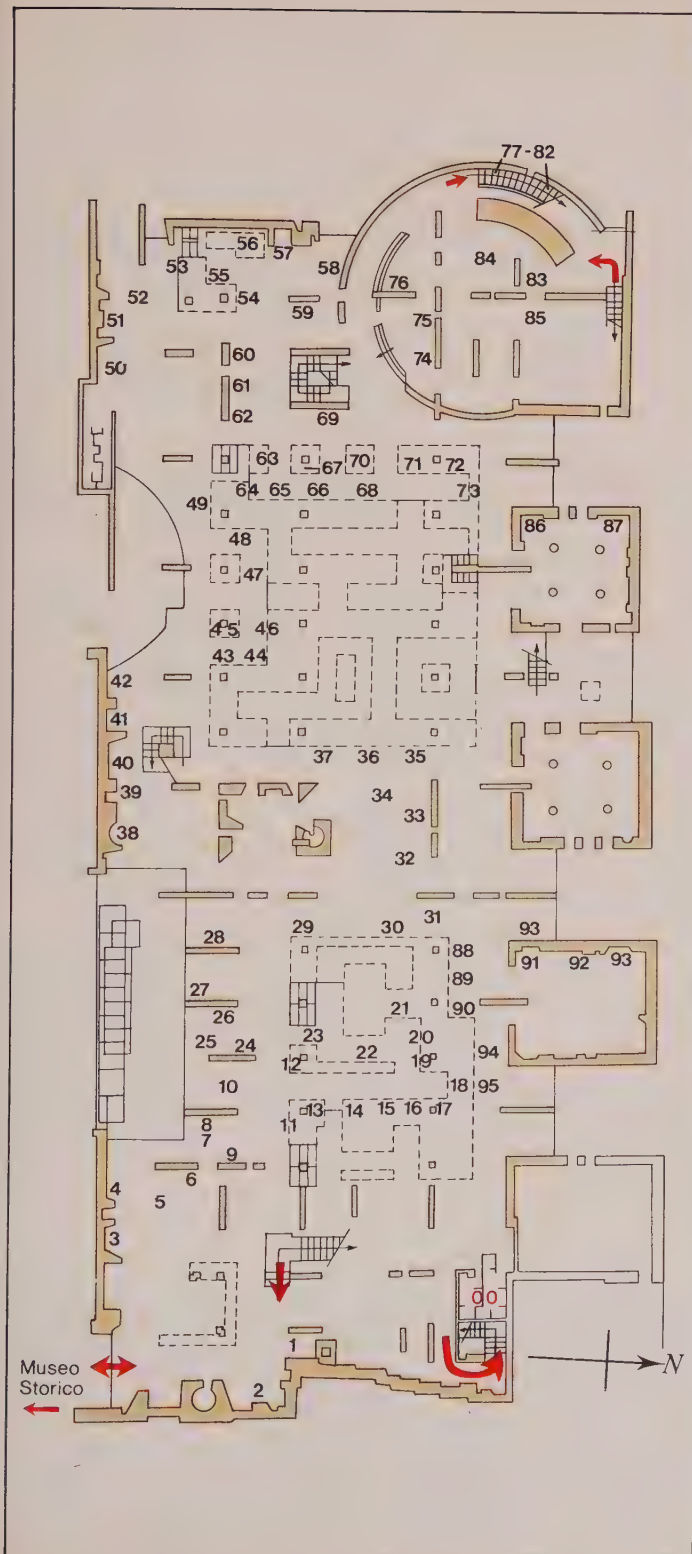
Following the arrow, we come to a reproduction of the red altar of Confucius in the Pagoda of Confucius, at Kūfu (where he was born and buried). This reproduction was made by Chinese artists in 1934-35, by permission of the descendants of Confucius.

The philosopher (551-479 B.C.) is wearing the imperial insignia of the Chou dynasty (1129-258 B.C.). He holds a tablet of honour, the imperial sceptre of dominion in the reign of thought. In front of the statue, a table for sacrifices, with three sacred vases (11th cent.); above, a gilt tablet with the inscription "Spiritual throne of Confucius, master of holy doctrines", i.e. the place where the soul of Confucius reigns.

- 3 We now come to a section devoted to Chinese Buddhism. In *show-case A 3* we see Buddha and two of his satellites; in front, three sacred vases from a Buddhist temple in Peking. Outside the show-case, wooden statue of Kwanyn, the most popular Bodhisattva in China. She was an ancient fertility goddess who, thanks to Chinese religious syncretism, occupied an important place in the Buddhist pantheon.
- 4 *Show-case A 4*: various representations of Buddha (left) and Kwanyin (right). Outside the show-case, various stone sculptures of Buddha and Kwanyin. Of special interest are the head of a monk, from Lohan, and the statue of a Buddhist monk (Ming dynasty, 1368-1644).
- 5 Opposite to the right, *show-case A 5* (apart): Chinese pottery bearing Arabic inscriptions, a record of the presence of Islam in China. Next to the Islam show-case: copy of the large stone stele erected in 781, China's first Christian document (in Nestorian form). It was unearthed in 1625, near Sianfū, in the province of Shensi. This faithful copy, made in situ was presented to Benedict XV by Fritz Holm in 1916.

Entering the small block of show-cases, we see a Christian altar in the Chinese style (Fu-yen, Peking). Near the altar is the bronze statue of Father Marcellus Sterkendries (ancient bronze vases were melted down to make the statue). This missionary saved the city of King Chow from extermination in 1911-12; to show their gratitude, the Christian converts of the city sacrificed their most valuable vases to have the statue made. Beside it, against a red screen, a Chinese bronze Madonna and Child donated to Paul VI by the diocese of Taiwan.

We now turn back, leaving on our left the Islam show-case; on the right is the documentary section on China, and then the section of Japan.



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JAPAN

- 6 At the entrance, B 1, two lions (Koma-inu), in gilded wood, guardians against evil spirits.
- 7 In *show-case B 2*, a model of a Shintoist temple in the ancient capital of Nara.
- 8 In *show-case B 3*, against the wall: three small Shintoist garden-temples; in front, sacrificial vases (for wine, water, rice, perfume), a mirror (symbol of the sun goddess, Amaterasu), and foxes (symbols of the god of rice and riches).
- 9 In *show-case B 4*, against the wall: several Shintoist-Buddhist masks; worth noting are nos. 10068-69, which are carved in sacred "Sughi-di-Dohi" wood in the ancient manner.

Outside the show-case is a large, metal perfume-burner (the wooden base is a restoration) with scenes and statuettes depicting figures from Shintoist mythology; in the central medallion on the upper part is a scene of Amaterasu, the sun goddess (ancestor of the Japanese imperial family), struggling against the moon and earth. 18th century.

Over the centuries, Shintoism, a religion of Japanese origin, often blended with the Buddhism imported from China (6th cent. A.D.).

In the large show-cases, above: thirteen Kakemono representing the thirteen Buddhas or Bodhisattvas, commemorated on the anniversaries of the dead (from the seventh day after death till the thirty-third year).

- 10 In the separate *show-case B 5*: objects pertaining to Japanese Buddhism. Worth noting is the monk (manikin) in ceremonial dress. Eight prayer scrolls are exhibited on a special support; they are a copy of the book of Hokekyo (Buddhist prayers), written in Kansho in 1289, and preserved in the Temple of Nyohoji.
- 11, 12 In the large block of show-cases: two Butsudan (household altars), *show-cases B 6 and B 7*. They contain sacrificial vases, statues of Buddhist and Shintoist deities, ancestral tablets, etc. These Butsudan provide an excellent example of the religious syncretism of Japan.
- 13 *Show-case B 8*, in the same block (proceeding right): paintings by Okayama Shunkyo of Kyoto, of the Japanese martyrs killed in Nagasaki in 1597; wooden tablets bearing persecution edicts.

KOREA

(The entire collection is on display)

- 14-16 *Sections C 1, C 2 and C 3* are devoted to domestic objects. There are three models—of the main building of the Imperial Palace (Seoul), a house of the rich, and a house of the poor; lacquered wooden boxes with mother-of-pearl decorations, a wardrobe in the ancient Korean style, and five vases in "crackled" porcelain (from China). Everyday crockery, typical Korean games, and ornaments are exhibited in section C 3.
- 17 *Section C 4* contains examples of Korean dress: traditional costumes, both ceremonial and everyday hats, and a model of a loom.
- 18 *Section C 5* is devoted to religious life in Korea. Centre: a household

altar, sacrificial vases, statue of an ancestor. Left: a shield used in traditional festivals. Above: dies used to print the first Korean catechism, and two tablets with the ten commandments.



plan



TIBET AND MONGOLIA

(Including areas where Lamaism is widespread)

Section D 1 contains objects pertaining to Lamaism, and in particular to the original Tibetan Bon-pô religion: representations of spirits, drums made from human skulls, flutes made from human bones (Shamanistic influence).

19

In *section D 2* are two figures of monks representing the main tendencies in Lamaism: yellow (the more orthodox) and red.

20

Section D 3 includes various statues, Lamaistic reliquaries, cult implements and vases. Of special interest are the two brass statues of Kwan-yin (or Avalokitesvara) (Chinese, Ming dynasty). In the background we see a tent used by a Mongolian lama on his journeys.

21

In the centre of the room is a model of the lamasery of Tch'uo-yang-Hien (Eastern Mongolia). The monastery was founded in 1700 by the lama Tchuo-eul-tsi, disciple of the Dalai-Lama of Lhasa, who had sent him to Mongolia. The first temple (from the entrance) is the "Pagoda of the four guardians of the four main parts of the world"; the second the "Pagoda of prayer" (liturgical assemblies were held here on important feast days); and the third the "Pagoda of beneficence", where daily rites were celebrated at dawn and dusk.

At the back, in *section D 4*, are Tibetan standards and religious books.

22

INDOCHINA

(Cambodia, Burma, Laos, Siam and Vietnam)

Left, *show-case E 1*, cult of the dead: rice baskets for tomb offerings, a wooden fence with ancestral figures, and two vases for minor burials (Vietnam).

23

Next comes a model of a Buddhist monastery (Vietnam). In *show-case E 2*, against the wall, a religious book with case (Siam, 17th cent.), and statuettes of Buddha made from the ashes of Buddhist monks (Tibetan influence, Siam).

24

In *show-case E 3*: chairs with tablets dedicated to ancestors (Siam).

25

Right, *show-case E 4*: statuettes of Buddhas and Bodhisattvas from various Indochinese countries. Note the white marble statuette of the "Sleeping Buddha", found in the ruins of the Temple of Ara, Burma. 16th-17th century.

26

There follows (outside the show-case) the large Christian sedanchair in gilded wood, built in 1846; it was used in the procession of the Madonna of the Rosary, and needed ten men to carry it (Tonking, Vietnam).

Show-case E 5: Christian statues in the Annamite style (Vietnam).

27



INDIAN SUBCONTINENT

(Bangladesh, Sri Lanka, India, Pakistan)

- 28** Left, against the wall, *show-case F 1*: three rural deities (central India). Outside the show-case, five funerary stelae carved out of wood (central India).
- Hinduism is now the principal religion of India. This museum illustrates the two main currents of the religion. Shivaism (whose supreme god is Shiva) and Vishnuism (whose supreme god is Vishnu).
- At the entrance to the large Indian room, on the right: votive ox (Nandi), Shiva's legendary means of transport (India, Chamanarayngore, 18th cent.). On the left: small votive temple in honour of Shiva, and wooden door with carved stone.
- 29** In the large *block of show-cases, F 2*, on the right: painting of Shiva and Kali, his wife; next to the painting, statuettes of Shiva and Kali.
- 30** Further on, *show-case F 3*, objects pertaining to Vishnuism: a painting of Vishnu, and several statuettes.
- 31** Close by, *show-case F 4*: two lovely household altars with representations of Vishnu, in the centre, and his various incarnations, at the side. 17th century.
- 32** *Show-case F 5*: ceremonial masks. Used in ritual dances in various magic rites, these masks combine elements of both Hinduism and primitive religions (Sri Lanka, southern India). Note the triptych mask of Maha Kola, the demon of the eighteen diseases. Below the large portal (Baroda, Shivaistic) is a statue of Bhima, protector against serpents (India, Pulaya).
- 33** *Show-case F 6* (against the wall), various Hindu cult objects: rattles, knives, vases, altars, etc.
- 34** In the small *show-case F 7* (apart): model of the Golden Temple at Armitsar (northern India), spiritual centre of the Sikhs.
- 35** *Show-case F 8* is devoted to Buddhism, widespread in the Indian subcontinent in the last centuries before Christ, but now limited to Sri Lanka.
- 36** *Show-case F 9* is devoted to Islam, widespread in the Indian subcontinent from the Middle Ages up to the British conquest of India. It is still professed in Pakistan, Bangladesh and some parts of northern India. In the show-case: a Koran (Agra, 19th cent.), jewels with inscriptions from the Koran, alabaster model of the Taj Mahal (Agra).
- 37** *Show-case F 10* is devoted to Christianity: statues of the Madonna and saints (India, Sri Lanka; Portuguese influence, 17th-18th cent.), several ex votos from the Sanctuary of the Madonna, Verapoly (Syrian-Malabar rite) and several modern paintings.

Turning back, we see on the left a large wooden urn. Scenes from Hindu mythology are carved on the base; inside, about a hundred small statues of Hindu gods.

Going round the urn, we enter, on the right, the section dedicated to Indonesia and the Philippines.

INDONESIA AND THE PHILIPPINES

plan
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Left, on the wall, one of the twenty-four bas-reliefs that form part of the Asian collection exhibited outside. These bas-reliefs depict the life of Buddha from his birth to his first sermon. The originals are in Borobudur, Java. 9th century.

Show-case G 1 (along the wall) contains objects pertaining to primitive cults of Indonesia: sacred birds, a basket for offering rice to the dead, a model of a tomb, wooden statuettes of ancestors and heroes.

38

In the centuries before Christ and up to the arrival of Islam, much of Indonesia was under the influence of Hinduism.

Show-case G 2: iron and bronze statuettes of Hindu-Buddhist deities (Java). *Show-case G 3* contains a shadow theatre (Wayang), common throughout Indonesia, which also bears witness to the Hindu influence.

39

40

Hinduism is still professed on the island of Bali. *Show-case G 3*: painted wooden statues of the chief Hindu deities (Shiva, Vishnu, Kali, etc.).

41

Islam, now the principal religion of Indonesia, is illustrated in the first section of *show-case G 4* (against the wall). Examples of vases for everyday use are also included (Borneo, Java, Philippines). The end section of *show-case G 5* illustrates Christianity in this cultural zone.

42

On the right, a large Christian altar, the earliest example of Christian monumental art in Indonesia, by the Javanese sculptors Iho and Adi, from a design by Giulio Schmutzer (1926).

POLYNESIA

The objects exhibited in the block of show-cases on the right pertain to the cult of the dead. *Show-case H 1*: two boats for the conveyance of souls to the hereafter (Marquesas), an ancestral casket (Tuamotu), and various mourning wreaths.

43

Show-case H 2: lovely wooden and stone statues of ancestors and Polynesian gods (Marquesas, Tahiti, etc.). Note the two wooden statues of the god "Tu" (Mangarewa Islands), true masterpieces of Polynesian sculpture (the four-legged one is the only one of its kind).

44

In the large *show-case H 3* (apart) are various cult implements carved out of wood: urns, axes, oars, clubs, etc.

45

Show-case H 4 bears witness to the presence of Christianity in Indonesia. It contains objects once belonging to Father Damien de Veuster (1840-89) and Father Nicouleau, both of whom dedicated their lives to the care of lepers, and died of leprosy.

46

MELANESIA

(Divided into two parts: Melanesian Islands and New Guinea)

The large sculptures in "talevis" wood (left) represent protective spirits of the home (New Caledonia). On the right are objects pertaining to the cult of the dead and of the ancestors, *show case I 1*. The small hut on the wooden pillar is used at the cremation of a tribal chief, to offer sacrifices in his honour (Solomon Islands). The statues represent deified

47

plan
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ancestors (Solomon Islands, New Caledonia). On the wall are funeral mats (New Hebrides).



48

Show-case I 2: ceremonial masks representing ancestors or protective spirits. Note the fine triptych mask with the carved figures of an ancestor and mythological birds (New Ireland).

49

Turning right, we see various cult implementes, *show-case I 3*: ancient stone axes used for human sacrifices (Loyalty Islands); oar-shields with the spirit of death (Solomon Islands); drums, shields, etc.

Christianity in Melanesia is represented by three crucifixes (New Ireland, Solomon Islands, New Guinea) and a painted wooden statue of the Madonna, the earliest Christian sculpture of the Solomon Islands.

The two large masks (left) of the secret society Tubuan (New Britain) bring us to the section dedicated to New Guinea, famous for its wooden sculptures. In the centre of the area is the "tambaran", the Hut of the Spirits, the social and religious centre of New Guinean villages.

Huts dedicated to the cult of the spirits are built with great care by the men of the village. Pillars, supports and architraves are often richly carved. Some tribes build the huts on the ground, others on piles. The hut here was reconstructed from original pieces from central New Guinea. Over the entrance are five skulls (painted) of dead villagers. A shield-shaped mask and a projecting figure complete the architrave. The clay figure at the top of the roof represents the spirit of the house.

Inside the hut, at the back: large wooden statue of the god of war, and a mythological heron decorated with feathers. Left: hand drums, wooden horns, skull mask with boar face, torture instruments (for initiations), stone shields, and rhombs. Right: stools and head-rests, plumed lances, painted human skulls, masks, and sacrificial vessels. To the left of the main supporting post is the hearth, where sacrifices to the spirits are prepared.

Outside the hut, on the left: weapons, flutes, oars, and figures of spirits. Right: funeral shields and figures of spirits. In front of the hut: drums used for communicating at a distance.

These huts are dedicated to the cult of ancestors and spirits. Initiation rites are also performed here. The village women are forbidden to enter.

50

51

52

On the left are two show-cases containing religious sculptures from New Guinea. *Show-case I 4*: figures of ancestors and spirits (Buna, Nor, Kanengara, Worawari, Tuo, etc.). *Show-case I 5*: various ritual masks also representing ancestors (Ambat Kanengara) and spirits (Nor, Buna, etc.). In the separate *show-case I 6* we see a master dancer with a lovely and very rare head-dress of coloured feathers (New Guinea, Papua).

AUSTRALIA

Ten carved and painted tomb poles (totemic animals). (Northern Territory, Melville Islands.)

53

Show-case J 1, front: thirteen paintings on stone, representing mythological motifs (sun, rain, ancestors, totemic animals, etc.) of the Australian

aborigines (Drysedale). At the back, various cult implements (funerary wreaths, tyurungas, shields, etc.) (western Australia, Northern Territory).



plan



We turn back, leaving on our left the show-case with the dancer, and on our right the hut, and enter the African section.

NORTH AFRICA

(Algeria, Morocco, Tunisia, Libya, Egypt)

Show-case K 1, front: Egyptian religious statuettes demonstrating various religious influences of the ancient Middle East in North Africa.

54

Show-case K 2: Christian objects including Coptic bracelets (2nd-3rd cent.), terracotta moulds for making the host (Coptic, 9th-12th cent.), and two stamps from the Catholic mission of the Minor Friars. At the back, a throne presented to Pius XI by the King of Egypt.

55

Large show-case on the right, K 3: objects illustrating Islam, the chief religion of North Africa. In the first section (left), fragments of coloured terracotta vases of Arab manufacture (Egypt, 9th-16th cent.); typical Arab ornaments (Algeria), and vases for everyday use, with inscriptions in Arabic (Algeria, Morocco). At the back, Turkish inscription, in Arabic characters, invoking the protection of Allah (from a fortress in Algeria, 1830).

56

ETHIOPIA

We now come to a *cubical show-case, L 1*,, containing ornaments and other objects from southern Sudan and northern Uganda (nomadic peoples). On the right, plaster statue of Cardinal Guglielmo Massaia (1809-89), apostle of Ethiopia.

57

Show-case L 2 (apart) contains Coptic cult objects from Ethiopia: a processional cross (the support is missing), an iron lectern, a cross-shaped altar-stone, censers, etc.

58

Show-case L 3 contains objects pertaining to the animistic cults of the area.

59

Four Ethiopian icons (copies made in ancient Ethiopia) are exhibited in the small, adjoining room.

Going past the elephant tusks, we enter the Madagascar section.

MADAGASCAR

Left (not in a show-case): six tomb stelae carved out of wood; the colour white is a symbol of death (Betsileo).

The small *show-cases M 1, M 2, M 3* (right, against the wall) are dedicated to the cult of ancestors and the dead: two ancestral statuettes of soldiers who died in Europe in World War One; a wooden ancestral head used in magic rites; models of tombs (Betsileo).

60-62

The four lamps (in stone, wood and iron) in front of show-case M 2 reveal the influence of the Orient on the beliefs of this island.

plan
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WEST AFRICA

(Senegal, Gambia, Sierra Leone, Guinea, Liberia, Ivory Coast, Upper Volta, Ghana, Mali, Niger, Togo, Benin, Nigeria, Cameroon)

As we enter the large block of show-cases, we see on the right a group of small statues in painted terracotta (*show-case N 1*); they represent priests, gods and ancestors of the Ashanti tribe, Benin. Turning right, we find a collection of wrought iron objects (*show-case N 2*); these abstract sculptures of ancestors and totemic animals are used for tomb ceremonies (Ewe, Togo). *Show-case N 3* contains a series of vases, wooden objects, and sculptures pertaining to the cult of ancestors (Benin, Nigeria). Next to these are wooden and stone statuettes (*show-case N 4*) representing gods of the various tribes of West Africa (Sierra Leone, Nigeria, Benin, etc.). *Show-case N 5* contains a series of ceremonial masks representing spirits of the dead, gods and sacred animals (secret societies).

Many of the peoples of western Africa profess the Islamic religion.

CENTRAL AFRICA

(Gabon, Cameroon, Zaire, Congo, Angola, Zambia)

Show-case O 1 (right) contains a series of wooden statuettes ranging in quality from the roughly carved to the finely stylized. These are meant to be representation of ancestors of protective spirits, who must be venerated by means of sacrifices and prayers. If they do not receive their due respect, they become vindictive. The mirror on the abdomen of some of the figures appears to be an imitation of statues of saints, imported by the Portuguese in the 17th century, which often had a glass-covered reliquary on the chest.

Many statues known as "fetishes" are used in magic cults.

Turning left, we come to *show-case O 2*, against the wall, containing three crucifixes. The two small ones are European in origin, and were introduced by the first missionaries (17th cent.). The large crucifix, made in Africa, is decorated with the figures of four young monkeys. Found in a cave (Lower Congo), these crucifixes were regarded by the natives as representations of protective spirits.

The three metal-plated wooden sculptures represent ancestors (Bakota, Gabon).

Turning back, we come to *show-case O 3* (on the left), containing several ceremonial masks from central Africa.

EAST AFRICA

(Ruanda, Burundi, Uganda, Kenya, Tanzania, Malawi)

Small straw huts of the type shown here are found in the forest, and are used as a place of ancestor worship. In times of calamity, sacrifices to appease the spirits of ancestors are performed in the huts, which contain wooden statuettes of ancestors, and various cult implements. At the back of *show-case P 1* is a series of protective and horn amulets. The latter are filled with herbs and other ingredients thought to possess magical powers as a form of lifelong protection against such evils as

lightning, enemies, diseases, and even problems arising from the return of the dead.



plan
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Islam is widespread in many parts of east Africa.

SOUTHERN AFRICA

(Zambia, Southern Rhodesia, Bechuanaland, Lesotho, Mozambique, South Africa)

The two pictures are reproductions of prehistoric paintings representing magic rites associated with the hunt (Bushmen, South Africa).

Show-case Q 1 includes various wooden statuettes of ancestors and deities. The clay statuettes covered with beads represent ancestors venerated by the women of Basutoland as spirits associated with fertility. On the wall of the show-case are various ceremonial masks (Mozambique) and protective amulets.

72

Show-case Q 2 contains articles from the trousseau of a Zulu bride.

73

We turn back, leaving this block of show-cases, go down two steps, and enter the section devoted to African Christian art.

AFRICA, CHRISTIANITY

In *show-case R 1* are several statuettes, carved out of ebony, forming a nativity scene (the figure of the infant Christ is carved out of ivory). The figures reveal a strong European influence (Zaire). Two other groups of statuettes, which are also components of a crib are in painted metal.

74

Show-case R 2 contains four groups of brass figures (the Martyrdom, story of the prophet Jonah, the Good Shepherd, the Prayer). Although these groups are clearly free interpretations of ancient Roman representations, as we know them from contemporary sarcophagi and frescoes, the style is indigenous (Nigeria, Benin).

75

In the same show-case are various statuettes of the Madonna from different parts of Africa. Apart from no. Af 31 (Madagascar), the statues are simple imitations of European representations.

Show-case R 3 contains statues of Christ and saints, carved by pupils of the school of art of Kirando, Tanzania. There are also an ivory cross (Zaire) and a very fine representation of Adam and Eve (Benin).

76

SOUTH AMERICA

(Argentina, Brazil, Chile, Peru, Surinam, Guayana, Colombia, Ecuador, Venezuela)

On the right is a hut used for initiation rites, once belonging to a now almost extinct tribe (Tierra del Fuego).

As we go up the stairs, we come to a series of six *show-cases*, S 2 - S 7, containing feather ornaments from various South American countries

77-82

plan
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(Argentina, Brazil, Peru, Colombia), used for religious ceremonies and dances. In the room above we find two show-cases devoted to primitive cults of South America. Of special interest in show-case S 8 is the group of five wooden sculptures (two supports, two masks and a statue) from Santa Marta, Colombia. Brought to Rome in 1692, they are the oldest Colombian wooden sculptures in Europe. Show-case S 9 contains various cult objects (flutes, maracas, ceremonial staffs, etc.).

Going down the stairs on the left, we come to a small room where ceremonial masks are exhibited (Tierra del Fuego and Brazil).

The next, semicircular room contains material pertaining to the higher pre-Colombian religions of South America. At the entrance are four sculptures (plaster copies) representing the goddess Bachue (Chibcha, Colombia) and two Inca gods (Huaraz, Peru).

83

Show-case S 13 contains representations of Colombian gods, and Colombian articles made of gold (copies).

84

The *central show-case, S 14*, contains material (vases, fragments of sculptures) illustrating the pre-Colombian religions of Peru (Nasca, Tiahuanaco, Trujillo plateau). Of particular interest is the large funerary urn decorated with painted geometrical designs, and a human figure in relief (image of the deceased?).

On the wall is a bas-relief (copy) representing the five lunar nights (Chavin de Huantar, Peru).

On the left we enter the room devoted to Central America.

CENTRAL AMERICA

(Mexico, Guatemala, Honduras, Nicaragua, Costa Rica, Panama)

At the entrance: two plaster reliefs; the one on the left represents the destructive god of fire, and a man dancing with a skeleton; the one on the right shows a tribal chieftain, seated (Guatemala, Maya). On the wall: above, relief (copy) portraying Quetzalcoatl, god of the wind (Chichen Itza, Yucatan); below, a representation of the ruins of the Temple of Copan (Honduras). Next, a sculpture in grey stone (palm style), symbol of the sun (Mexican plateau). Next, cast of a richly carved column found in the ruins of Copan (Stele II, Copan, Honduras).

On the right are two plastic models. The first is of the Temple of the Cross; at the top of the cross is a skull; the arms are decorated with serpents and Mayan mythological figures and hieroglyphs. At the sides are the figures of mythological birds, and priests offering sacrifices. At the top, a structure with windows (Yucatan, Mexico). The second model is of the Pyramid of Papantla. The style of the steps recalls that of Indochinese temples (Gulf of Mexico, Totonacos).

85

Show-case T 1 (left) contains minor sculptures of Mexico.

In the centre of the room is a lovely sculpture, in reddish stone, representing Quetzalcoatl (Mexican plateau, classical Aztec style). Next, five fragments of stone statues of gods. Against the wall, four statues (copies) of the main Aztec gods: Tlaloc, god of the rain; Chicomecoatl, goddess of grain; Quetzalcoatl, god of the wind; Chalchiuthlicue, goddess of water.

Right, on the wall, plaster cast of the "Cross of Teotihuacan" (Mexico, Tula). Below, model of the "Temple of the shields and jaguars", dedicated to the goddess Kukulcan (Yucatan, Toltec).



plan
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Next, two casts of the corner-stones of the pyramid of Monte Alban (Mexico, Oaxaca), and a model of the Temple of Xochicalco, dedicated to the goddess of rain and fertility (Mexican plateau, Aztec).

At the exit (right) are two casts, one of a stone bearing symbols of the four prehistoric suns, the other of a drum (Teponatzli) (Mexico, Aztec). In the centre is a large cylindrical basin (copy), in the form of an ape bearing a vase on its back, for the sacrificial fire (Guatemala, Maya).

AMERICA, CHRISTIANITY

Material pertaining to Christianity in the Americas (lecterns, sculptures, cult implements) is exhibited at the corner of the large block of show-cases. The following are well worth noting: the wooden lectern, decorated with shell-shaped appliques in mother-of-pearl, once belonging to Fra Bartolomeo de Las Heras, Christopher Columbus's chaplain during his voyages to America (made by the Caribs of Cuba); a metal bell used by the first missionaries to Mexico; two silver ampullae found in the ruins of a Christian temple in Parana.

Proceeding along the corridor, we come to the room dedicated to North America.

NORTH AMERICA (United States, Canada)

Apart from the contents of the two show-cases along the wall, all the works exhibited in this section were sculpted by Ferdinand Pettrich, a follower of Bertel Thorvaldsen. Acting on the master's advice, Pettrich went to the United States, in 1835, where he made the sketches for his sculptures, which he executed in life-size proportions during his long stay in Brazil. He later donated them to Pius IX.

At the entrance we see a bas-relief representing a war dance of the Sauks-Foxes and Mississippi Sioux tribes. Next, a statue of a young hunter. Left, in *show-case U 1*, Eskimo masks and sculptures (Alaska and Canada).

86

Next, a bas-relief representing a battle between the Winnebagos and the Creeks, two hostile tribes. The representation was inspired by stories told by the Indians, though the figures are taken from life. Next to the relief is the statue of the dying Te-cum-seh, the illustrious chief of all the western Indian tribes; when he was wounded during the Battle of Thames, in 1813, he propped himself up on one elbow to encourage his warriors.

Show-case U 2 contains masks and sculptures made by the Indians of British Columbia (Canada). It is followed by a bas-relief depicting a buffalo hunt; the numerous portraits were made from life, at Campden, near the Delaware River. The large statue on the left is of Tahtapesaah (Raging Hurricane), a chief of the Sioux of the Mississippi River Area.

87

The busts along the wall represent various chiefs, counsellors and priests of the Sioux, Sauks-Fox, Winnebago and Creek tribes.

plan
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In the centre, a bas-relief from life, representing the council held in Washington in 1837, between United States ministers and the chiefs of the Sauks-Foxes and Mississippi Sioux, for the sale of the lands which by right belonged to the two tribes.

Proceeding through the rest area, we come to the stairway (on the right) leading to the prehistoric section (still being arranged), and enter the Persian section.

PERSIA

Along the wall, Persian and Oriental majolicas from the La Farina Collection, Palermo.

Of special interest are the two star-shaped majolicas, with verses from the Koran round the edges. One reads, "In the name of the clement and merciful god"; the other signs are meaningless arabesques. All the pieces are from Imam zadeh, Veramin (13th cent.). Note the lovely square tile with the image of the mythological bird Simurgh (Persia, 13th-14th cent.).

As we leave the section we find, on the right, a picture composed of small pieces of vitreous enamel, with scenes of travel (Persia, 17th-18th cent.); above, a large arch with fourteen human figures on coloured majolicas (hunting scenes) (Teheran, 17th-18th cent.).

Passing through the arch, we come to the Middle Eastern section.

MIDDLE EAST

(Turkey, Lebanon, Syria, Jordan, Israel, Iraq, Saudi Arabia)

88-90

Show-case W 1 - W 3 include material pertaining to ancient cultures of the Middle East (all the artefacts were found in the Middle East). The collection includes a necklace made of seals representing Oriental gods; a clay tablet with cuneiform writing (2000 B.C.); and fragments of stone bearing Hittite hieroglyphs (1400 B.C.). They are followed by reliefs, statuettes, vases, lamps, crystal bottles, etc., revealing a Hellenistic-Roman influence.

Turning left, we enter the room dedicated to present religions of the Middle East.

91

Show-case W 4 contains material pertaining to the Jewish religion: a scroll (1400) of the Torah, with wooden case (17th cent.); a Hanukija (candle-stick, from a synagogue, early 19th cent.); and two Meghillat Esthers (Story of Esther), one in a silver gilt case (a wedding gift to a bride).

92

Show-case W 5 contains material pertaining to Christianity: small icons, silver crucifixes, and a representation, in mother-of-pearl, of the Last Supper and the Resurrection. On the wall, a reproduction of a mosaic with a map of the Holy Land (the original is in the ruins of a Christian church in Madaba).

93

Various everyday objects associated with Islam, the predominant religion of the Middle East, are exhibited at the *beginning of the section and in show-case W 6.*

MISSIONARY SYNTHESIS

plan
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The last section of the museum contains works of Christian art from mission countries.

In the Middle Eastern room there is a lovely, richly gilded altar carved out of wood (Japan).

Show-case X 1 contains sacred handiwork: enamelled metal decorations for altars; vases; wooden and enamelled candlesticks; crosiers, etc. (China).

94

The *tabernacle, X 2*, in lacquered and gilded wood, was made in Vietnam, after European models.

95

Noteworthy among the Christian paintings is the lovely representation of the Last Judgement. The anonymous artist has made use of both European and Buddhist elements to create a lifelike vision of the end of the world, of a hell-purgatory (a typically Buddhist hell), and of paradise. Vietnam, 17th century.

The painting of the Last Supper, in Chinese ink on white silk, is a typically Chinese product (Wang-Su-Ta). The two panels representing the Madonna are by the same artist. The last painting of this series depicts the arrival of Christianity in Japan; the arrival of St Francis Xavier; sermon; martyrs of Nagasaki; and the Madonna as Queen of Japan. Japan, Luca Hasegawa.

In the atrium are models of tabernacles (China) and churches (Vietnam), illustrative of Christian architecture. Among these is the model of a pagoda erected in honour of Father Faber S.J. (17th cent.), who for his services was received into the Chinese pantheon (as the venerable Fang, protective deity).



19th-century carriages

The Historical Museum was set up by Paul VI in 1973. It is housed in a large room (105 x 14 m) built in 1963-64, below the so-called Square Garden. The museum is divided into two sections.

In the vestibule we see a bronze bust of Paul VI by Guarino Roscioli. On a table is a small model of the first locomotive that entered the Vatican City on the railway built in accordance with the 1929 Lateran Pacts.

I

SECTION I

A collection of carriages used by popes and cardinals.

1, 2

At the sides are exhibited black "*mezza gala*" harnesses, and "*gran gala*" harnesses in red velvet studded with shiny ornaments; saddles, trappings, cushions, travelling-bags, reins and the like.

3
4, 5

On the walls are representations of the 1912 Eucharistic Congress of Vienna, papal processions before 1870, and Clement XIV on horseback; photographs of popes aboard their vehicles; bronze carriage-lamps, and groups of whips.

6

Black landaus, the popes' means of transport on non-ceremonial occasions, used till the early years of the papacy of Pius XI.

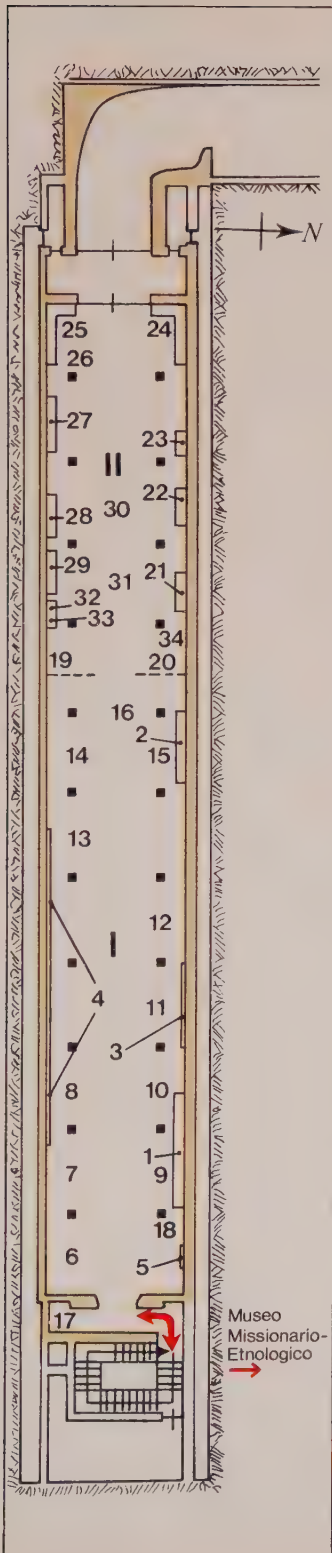
7-10

The sturdier *travelling-carriages*, designed to withstand long journeys on bad roads. Tradition has it that in one of these carriages Pius IX left Rome for Gaeta in November 1849.

11

Gala berlin (red and gold) of Cardinal Lucien Louis Bonaparte (1829-95), cousin of Napoleon III; it bears a brass coat-of-arms with the Napoleonic eagle. Two "*terza gala*" berlins (red, black and gold, with throne). Two "*mezza gala*" berlins (red, black and gold with throne and plumes). Other valuable gala berlins are also exhibited in this section.

12, 13
14, 15



The most interesting piece in the collection is the "*gran gala*" berlin built for Leo XII by the famous Roman coach-maker Gaetano Peroni. Used on important occasions, it was also employed by later popes, up to the time of Pius IX.

This review of papal means of transport concludes with the *sedan-chairs*. The one upholstered in red damask was built for Leo XIII, and was also used by his successors. The wooden sedan-chair, never used, was presented to Leo XIII by the faithful of Naples in 1887, on the 50th anniversary of his priesthood.

Between the two sections, the flag of the papal military steamer "*San Pietro*", which surrendered with honour at Ancona on 26 September 1860, and the flag of the corvette "*Immacolata Concezione*". The museum also contains a model of the latter, the last ship of the papal navy.

SECTION II

A collection of uniforms and relics of the papal armed forces, disbanded 15 September 1970; material regarding the army of the Pontifical State (formerly in the quarters of the Guard of Honour); arms and armour (formerly in various rooms of the Apostolic Palace).

Left, as we enter: *suit of jousting armour*, incomplete, dating back to the second half of the 16th century.

Right, of particular interest for its beauty and good state of preservation, the "*Broken Lances*" *suit of armour* (papal guards, up to the time of Pius VII).

It is followed by two showcases, against the wall, containing *mannequins displaying uniforms of the Noble Pontifical Guard Corps*, founded by Pius VII, on 11 May 1801, as the popes' personal guard corps, and disbanded 15 September 1970. In another show-case, *mannequins displaying uniforms of the Swiss Guards*.

At the end of the gallery, in the two corner show-cases:

-  *Mannequins displaying uniforms of the Pontifical Gendarme Corps, set up as a police service by Pius VII on 14 July 1816, and disbanded by Paul VI on 15 September 1970.*



25

Uniforms of His Holiness' Palatine Guard of Honour, a volunteer corps founded by Pius IX on 14 December 1850. The corps served in the Apostolic Palace, and at ceremonies attended by the pope.

Going back towards the entrance, we see in various show-cases: Chassepot gun, cal. 11, mod. 1866, used for the first time by the French troops at Mentana (1867); Remington rolling-block carbine, cal 12, mod. 1868; various types of musket or muzzleloading guns of French, Swiss, Austrian, English, Piedmontese and Neapolitan make; revolvers, swords, daggers, axes and picks of the troops of the French Imperial Engineers.

26

The collection of 78 *Remington muskets, cal. 12, 1868*, with damascened barrels, is of particular interest from a historical, artistic, and technical point of view.

27

The *flags of the Palatine Guard*, which were changed with each new pope, are kept in a show-case against the wall.

28, 29

Further on, in two show-cases against the wall, are *uniforms of the army of the Pontifical State* (19th cent.), including those of an artillery officer, of papal zouaves, and of a captain of the reserve volunteers known as the Caccialepri.

In the middle of the gallery, on the columns, is a series of helmets, basinets, morions and "Burgundy helmets" of the 16th and 17th century. Various sidearms, culverins, fire-arms, a 190 *bombard* (made in Turin in the Royal Foundry, 1836), and a 120.3 mm *cannon* (also made in Turin, 1820) are the remains of what was once the great Vatican armoury, which still existed in the late 19th century.

30

31

32

Special case house the *standards of the Pontifical Gendarme Corps, the regiment of Pontifical Dragoons, and the regiment of Pontifical Artillery*, together with the *standard of the Noble Pontifical Guards*, consigned by Pius VII on 31 May 1820, and used until the corps was disbanded. The *vexillum of the Noble Pontifical Guards*, used up to 1820, hangs from its staff on the opposite wall.

33

34

On the wall are portraits of all the commanders of the Noble Pontifical Guards, together with the papal coats-of-arms that appeared in the centre of the corps' standards.

Among the other valuable objects exhibited here is the gala harness of the standard-bearer of the Holy Roman Church, who had the rank of Lieutenant-General.

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This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.



The Court of the Pinacoteca, described on p. 102, leads to a comfortable self-service restaurant with a lovely view.

L. 4.500

S. PIO V  1566 1572 ANTONIO (MICHELE) GHISLIERI	GREGORIO XIII  1572 1585 UGO BONCOMPAGNI	SISTO V  1585 1590 FELICE PERETTI	URBANO VII  1590 1590 GIOVANNI BATTISTA CASTAGNA	GREGORIO XIV  1590 1591 NICCOLÒ SFONDRATI
INNOCENZO IX  1591 1591 GIOVANNI ANTONIO FACCHINETTI	CLEMENTE VIII  1592 1605 IPPOLITO ALDOBRANDINI	LEONE XI  1605 1605 ALESSANDRO DE' MEDICI	PAOLO V  1605 1621 CAMILLO BORGHESE	GREGORIO XV  1621 1623 ALESSANDRO LUDOVISI
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B. INNOCENZO XI  1676 1689 BENEDETTO ODESCALCHI	ALESSANDRO VIII  1689 1691 PIETRO OTTOBONI	INNOCENZO XII  1691 1700 ANTONIO PIGNATELLI	CLEMENTE XI  1700 1721 GIAN FRANCESCO ALBANI	INNOCENZO XIII  1721 1724 MICHELANGELO DEI CONTI
BENEDETTO XIII  1724 1730 PIETRO FRANCESCO ORSINI	CLEMENTE XII  1730 1740 LORENZO CORSINI	BENEDETTO XIV  1740 1758 PROSPERO LAMBERTINI	CLEMENTE XIII  1758 1769 CARLO REZZONICO	CLEMENTE XIV  1769 1774 GIAN VINCENZO GANGANELLI
PIO VI  1775 1799 GIOVANNI ANGELO BRASCHI	PIO VII  1800 1823 BARNABA GREGORIO CHIARAMONTI	LEONE XII  1823 1829 ANNIBALE DELLA GENGA	PIO VIII  1829 1830 FRANCESCO SAVERIO CASTIGLIONI	GREGORIO XVI  1831 1846 BARTOLOMEO ALBERTO CAPPELLARI
PIO IX  1846 1878 GIOVANNI M. MASTAI FERRETTI	LEONE XIII  1878 1903 GIOACCHINO PECCI	S. PIO X  1903 1914 GIUSEPPE SARTO	BENEDETTO XV  1914 1922 GIACOMO DELLA CHIESA	PIO XI  1922 1939 ACHILLE RATTI
PIO XII  1939 1958 EUGENIO PACELLI	GIOVANNI XXIII  1958 1963 ANGELO GIUSEPPE RONCALLI	PAOLO VI  1963 1978 GIOVANNI BATTISTA MONTINI	GIOVANNI PAOLO I  1978 1978 ALBINO LUCIANI	GIOVANNI PAOLO II  1978 KAROL WOJTYŁA <i>fel. regnante</i>

**THE SISTINE CHAPEL
THE ANCIENT APOSTOLIC PALACE WITH
THE RAPHAEL STANZE, THE BORGIA APARTMENT
AND THE CHAPEL OF FRA ANGELICO
EARLY CHRISTIAN AND MEDIEVAL ART
PINACOTECA
CONTEMPORARY ART
ETHNOLOGY AND HISTORY**



MONUMENTI, MUSEI E GALLERIE PONTIFICIE